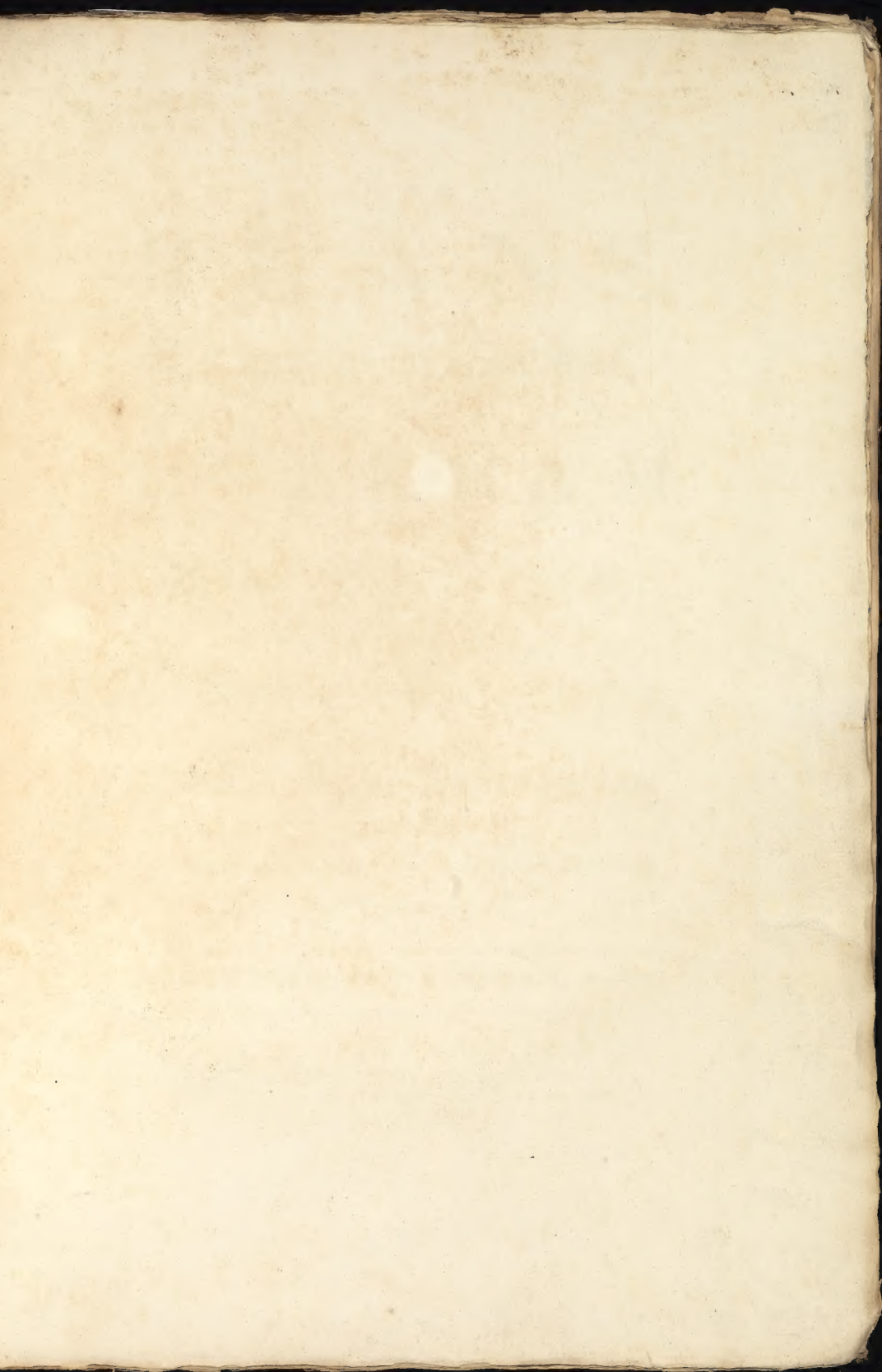


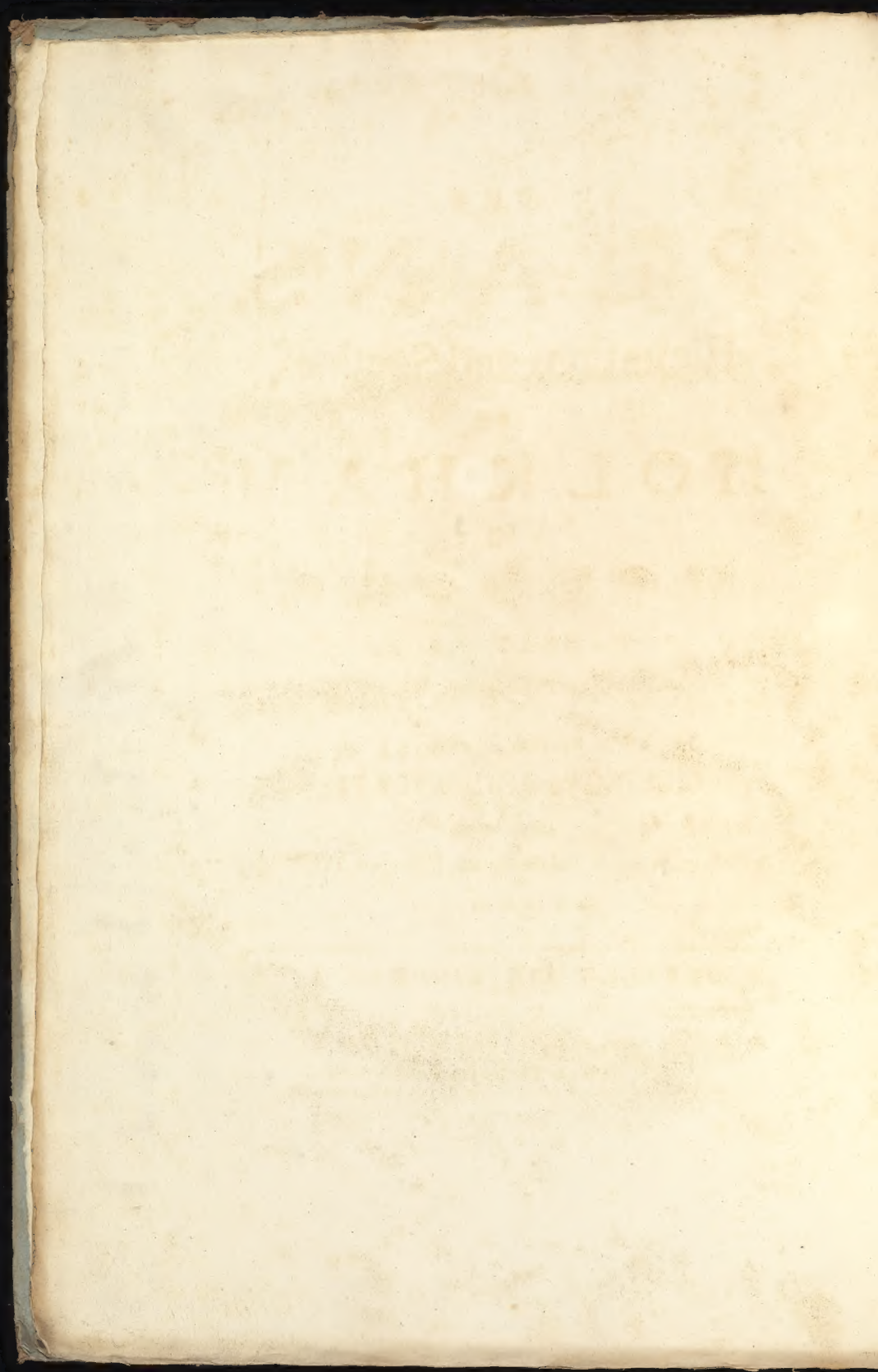
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THE
PLANS,
Elevations and Sections,
OF
HOLKHAM
IN
NORFOLK,

The SEAT of the late
EARL of LEICESTER.

To which are added,
The CIELINGS and CHIMNEY-PIECES;
AND ALSO
A Descriptive Account of the Statues, Pictures, and Drawings;
Not in the former Edition.

By MATTHEW BRETtingham, Architect.

L O N D O N :

Printed by T. SPILSBURY, in Cooke's Court, Gargy-Street, near Lincoln's Inn;
And Sold by B. WHITE, in Fleet-Street, and S. LEACROFT, at Charing-Cross.

MDCCLXXII

THE
PLANS
OF
HOLLAND
IN
1600

By
J. VAN DER
KAMPE
AND
J. VAN DER
KAMPE
IN
1600
BY
J. VAN DER
KAMPE
AND
J. VAN DER
KAMPE
IN
1600

T O

The Right Honourable
M A R G A R E T,

Countess Dowager of *Leicester*,

And Baroness *Clifford*.

PERMIT me to lay before your Ladyship, in their present enlarged state, the Plans, Elevations, and Sections of HOLKHAM. To them indeed your Ladyship has so indisputable a claim, that it would be the highest injustice to withhold a tribute, which your Munificence alone enables me to pay.

Animated with the zeal of its excellent Founder, your Ladyship, by adding the finishing touches to the Great Work of HOLKHAM, has brought it to the degree of splendour, in which it now appears, the delight of the present age, as it promises, from the solidity of its construction,

to

to be that of posterity, while the love of Roman Arts and Magnificence shall continue to distinguish the taste and spirit of a learned and opulent People.

Your affection for the memory, and zeal for the honour, of the EARL of LEICESTER, are not more conspicuous in the completion of that noble Edifice, than in the publication of these Designs, which are accurately delineated from it by your command; since nothing is now wanting to commemorate, in the most perfect manner, the Taste, the Elegance, and the refined Erudition, *of its illustrious Founder.*

That your Ladyship may long live to reflect lustre on rank, and to enjoy the reputation which a conduct like yours has merited, is the grateful prayer of, MADAM,

Your Ladyship's

Obliged, obedient, and

Faithful servant,

Matthew Brettingham.

P R E F A C E.

THE general ideas of the Plans, Elevations, and Sections, of Holkham Hall, in the county of Norfolk, were first struck out by the Earls of Burlington and Leicester, assisted by Mr. William Kent, who had been encouraged in his studies at Rome by the joint patronage of those two Noblemen, at that time making the tour of Italy.

The Earl of Leicester, whose attachment to the Fine Arts is well known, amidst the improvements of Planting and Agriculture, carried on with success at Holkham, never lost sight of his favorite object, which was the rearing of his Villa, and of the works connected with it. Besides attending to the interior embellishments of Paintings and Statues, which he had begun to collect during his residence at Rome, and in which he was aided by an extensive literature, and intimate knowledge of the picturesque arts acquired in Italy, he continued with uncommon diligence to improve and elucidate the first sketches of the plans and elevations concerted with the Earl of Burlington and Mr. Kent; and in this he was guided by those great luminaries of architecture, Palladio and Inigo Jones.

In the space of time which passed from the commencement of the building, to the conclusion of the principal or centre part of this villa, so many alterations indeed took place, that very few traces of the original thoughts remained untouched, as will appear in the subsequent exposition.

The inside of the Earl and Countess of Leicester's family wing, which contained their own elegant apartment, was only finished from designs supplied by Mr. Kent, without undergoing any material change.

The decorations of the Grand Apartment, and of the other two principal wings, one of which was ultimately perfected and richly furnished by the Countess of Leicester, and likewise the *Chapel, totally completed by her Ladyship

* Part of the great hall, north state-bed-chamber apartment, the vestibule under the portico, the chapel, and strangers (or new wing), the steward's evidence-office, the stables, the north-west side of the lawn, and platform before the north front of the house, by her Ladyship's zeal, and the diligence of the acting trustee, Ralph Cauldwell, Esq. were brought to a final conclusion in the year 1764.

Ladyship after the Earl's death, were for the most part taken from Degodetz's Antiquities, or from the Designs of Palladio and Inigo Jones.

The elevation of the Garden Front, intended originally to have been of stone work, was in the first sketches intirely rusticated, and an Attic or bed-chamber story proposed for the central building, with elliptical windows in the freeze of the entablature to light it, ornamented with shield or target work, in the manner of Italian mezzonini; but these are omitted. The grand entablature, with its portico to the south, of the Corinthian order, was copied from the Pantheon at Rome, as given in Palladio's book of antiquities.

The idea of the Great Hall was suggested by the Earl himself, from the judicious and learned Palladio's example of a Basilica, or tribunal of justice, exhibited in his Designs for Monsignor Barbaro's translation of Vitruvius. The tribunal part, or semi-circular nich at the upper end, contains the flight of steps leading up to the saloon, or grand anti-camera; that to the right and left, conducts to the apartments.

Imagination can scarcely form an idea more majestic than that of the great hall, which is one of the noblest derived to us from the antients; nor perhaps will any space of the same magnitude admit of a grander display of architecture. Its stately range of fluted columns, enriched with purple and white variegated alabaster; the splendor of its various ornaments in the cieling, in the cove, in the soffits of the architrave, and of the colonnades; all decorated with admirable propriety from the purest models of antiquity, jointly produce an effect that perfectly corresponds with our ideas of Vitruvian magnificency.

The order of columns which forms a Colonnade, or gallery of communication, leading to the apartments on each side the hall, and which is supported on a basement of the same purple and white alabaster, was taken from the Ionic temple of Fortuna Virilis at Rome, and well executed by the late Mr. Pickford, who also performed the greatest part of the inlay, or incrusted work of the basement. The quadrangular diminishing mosaics in the cove from the above-mentioned Pantheon, the whole entablature and compartment cieling in stucco, and all the other cielings, cornices, and entablatures, in the numerous apartments of this Villa, were conducted, from their commencement, by the ingenious Mr. Thomas Clark, of Westminster; who, bred in the school of Lord Burlington, has with great accuracy followed the antique manner, in the several works carried on under his directions at Holkham.

The Statue Gallery, a capital part of the plan, and the completest in this kingdom, for the manner and stile of finishing, bears a near analogy to that

P R E F A C E.

vii

that in the Earl of Burlington's elegant little villa at Chiswick; confessedly taken, though with many deviations, from the Marchese Capri's, built by Andrea Palladio, near the town of Vicenza. The gallery of Chiswick, which is that of Holkham in miniature, is not indeed to be found in Palladio's plan just named; but its resemblance may be traced in the plans of a town-house, constructed by that architect, for the Counts Thieni, within the walls of the same city.

Rustic basements were at that period much in vogue, and applied to many capital villas, erected somewhat prior to that of Holkham, in different parts of the kingdom; as Houghton Hall, in Norfolk, the seat of the Earl of Orford; Wanstead House, in Essex; and in Yorkshire, the Marquis of Rockingham's; with some others, all, in that respect, imitations of Palladio's villas in the Venetian territories. The peculiar convenience of this disposition consists in having the upper servants offices, to which the basement story is appropriated, placed under the principal apartments, consequently nearer to the master and his company. In large extended country-houses, where the chief apartment occupies the plan of the ground-floor, to preserve a suite of rooms unmixed with meaner objects, these offices are frequently branched out at considerable distances in the neighbouring pavilions: but commodiousness was one of the Earl of Leicester's leading maxims; and this sensible principle is diffused through every part of the plan, which, though extensive and numerous in its divisions, is nevertheless constructed with beautiful simplicity, and that symmetry of disposition, from whence convenience uniformly results: Whether separately considered, or in connexion with its wings; the grand apartment presents almost one regular declination of rooms, diminishing from the centre, which is the largest and most dignified part, communicating with facility, and receding gradually to the extreme and lesser apartments situated in the wings, with which, on the south side, the corridors included, it forms an enfilade of twelve distinct spaces, or rooms, terminated each way by a window; and produces an extent of nearly three hundred and forty four feet.

The junction of the wings to the main body, or central building, by means of strait rectilinear corridors, which on the south side of the plan are also stair-cases, is another admirable contrivance; as they serve either to unite the principal floors of the Chapel, and of the two capital wings, with the state apartment, or detach it from them at pleasure; communicating either directly with the garden without, or with the servants offices below on the basement story; which is one of the chief advantages attending the plan of Holkham.

Long

Long extended corridors in a circular form, although they may be allowed to add grace to an elevation, have this defect in common, that by reason of their curvature, they do not admit of easy and direct access to the wings placed at their extremities: they likewise divide the offices too far from the house; which is a fault in the distribution of a plan, whenever it falls out that the Family apartment is given to one of the wings or pavilions: but this manner of connecting the separate corps of buildings by short rectilinear corridors or galleries, at once obviates those inconveniences, and unites commodiousness with elegance.

The mode of placing the four pavilions diverging from the four extreme angles of the centre building, and connected with it by four rectilinear corridors, seems to have been borrowed from Palladio's plan of a villa, designed for the Cavalier Leonardo Mocenigo upon the Brenta; with this difference, that Palladio's corridors are only rectilinear towards the courts; which courts are open at one end, to admit prospects of the country, similar to those of Holkham; whereas, on the outward sides, his corridors, referred to, are not only circular and unclosed, but also advance the whole depth of their projection beyond the front line of the centre building.

The preference which the Earl of Leicester always showed to the works of Palladio, who not only excelled in the practical knowledge of architecture, but also surpassed all his rivals in the taste and elegance of his compositions for country-houses, brings to my remembrance a thought which the Earl once entertained of adopting Palladio's plan of a villa, begun, though not finished, at Meledo, a place in the Vicentine, for the brothers Trissini: but this picturesque idea, beautiful as it is in the original design, was also laid aside by his Lordship, as probably not answering the situation, nor being large enough to admit of offices adequate to the Earl's family and fortunes.

The stone Bridge at the commencement of the lake, the Obelisk, the Temple-building contiguous, the Seat upon the mount, the two Arches which inclose the pleasure garden, as well as the distant building called the Triumphal Arch at the entrance of the approach, were all deduced from sketches of Mr. Kent, with considerable alterations made in the designs, long before these works were erected; and also with an accuracy in the execution, that distinguishes the various edifices of Holkham.

The care of proportioning the parts at large, and the detail of each member of the buildings in particular, was committed by the Earl of Leicester to the superintendence of his own architect, the late Mr. Matthew Brettingham, of Norwich, the first publisher of some part of this work, who in the knowledge of sound building, as laid down in the school of Vitruvius, was allowed to
equal,

equal, if not excel, all the professors of his time; and, in fact, the characteristic merit of Holkham is most discernable in the accurate performance of its workmanship.

It is worthy of remark, that the obelisk, a pillar of eighty feet high, measured from the base line to the extremity of its point, is only cased with Bath-stone ashler, fastened together with iron cramps, and, as the work advanced, filled up with regular courses of brick-work laid dry, and cemented with grout or liquid mortar. The difficulty consisted in preventing the settlement of the inner nucleus, or brick core, from the outside courses of stone ashler; which this method effectually removed. Inigo Jones was the first that introduced the diamond or flat point; but the Architect of Holkham has followed the rules of antiquity, and given its termination an equilateral triangle; of which alteration Lord Burlington afterwards approved. This obelisk, the first work erected at Holkham, was completed in the year 1729.

The Portico of the Temple, all except the crests and cyphers in the freeze, was taken from an example of the Doric order, exhibited in the *Parallele de l'Architecture*, which the author, M. de Chambray, gives as a design of that excellent Italian artist Pirro Ligorio, from an antient fragment found at Albano near Rome. The projection of the cornice is very large, more than equal to its height; and Lord Burlington, who saw it soon after its completion, pronounced it to be the best-executed piece of work he had seen performed in his time.

In the grand apartment the designs of the principal Chimney-pieces, done in various Italian marbles by the late Messrs. Pickford and Carter, were for the most part copied from Inigo Jones's works: and these, with the Explanations that will be given to each Plate, are sufficient to show in what manner the Earl of Leicester conducted his building operations.

It may not be deemed improper, to add some account of the Constructive part, and of the Materials employed in building this admired Villa; in which the conceptions of so many eminent Virtuosi as well ancient as modern are assembled, and which was deservedly the delight of its Noble Founder; who, during a period of not less than thirty years, co-operated not only in the choice and appropriation of every member and ornament, before any part was given out to the workmen for execution; but also with a diligent and learned judgment assisted in conducting each thought, to what the Italians style its *Ideata Perfezzione*.

Vitruvius, the father of architecture, informs us that brick edifices were held in higher estimation, by the old Romans, than even those of marble, for durability and firmness; and it is certain at this day, that the fragmented bricks of ancient ruined edifices are preferred by the modern Roman builders for rough walling, and for façades of houses intended to be stuccoed over. Whether we have any brick earth of so durable a quality, is difficult to ascertain.*

Theirs was undoubtedly

* The old Roman bricks were less than two of our inches in thickness, and perfectly well burnt; to which they owed much of their duration.

undoubtedly the same sort of clay now used by the Roman sculptors for modelling, and by their potters for vases and culinary vessels, compact, tenacious, and when burnt, if cast in moulds, a little polished. The Holkham bricks resemble the modern yellow brick of the Romans, both in colour and hardness: this similarity was discovered by comparing them with one accidentally sent from Rome in the packing-case of an antique statue.

Bath stone, in deference to its fine yellow tint, was first fixed on for the external surface of the intended structure; but a brick earth was found out in one of the neighbouring villages of Birnham, which, with proper seasoning and tempering, produced an excellent well-shaped brick, approaching nearly to the colour of Bath stone, full as ponderous, and of a much firmer texture. Of this earth bricks were formed for the outside walls, and likewise, by means of various * moulds, for the rustics of the basement story: some shaped the Bird's-mouth, or rustic joint; others, the window arches; some the headers, and some the stretchers; and not less than thirty different sizes were required to complete the figure of one single rustic.

The like diligence was used in preparing the mortar for the walls, which, being first mixed in due proportions of lime and sand, was afterwards (to render it of sufficient fineness for close brick-work) ground between a pair of large mill-stones, fitted to an engine for that purpose.

All the inner joints of the walls were carefully filled with this mortar, made up into grout, and poured, in a liquid state, upon every course, or every two courses, of the brick-work. The good effects of this method the architect had observed in the rubble flint-stone walling of Gothic structures, where the mortar, though composed only of soft chalk-lime, mixed with drifted sand, taken out of rivulets, is found to have acquired a degree of hardness equal to many natural petrifications. He also took care, that no part of the principal walls should be supported upon timber or wood-work, lest in decaying it might damage the fabric. What was requisite to connect the parts of the building together, is so situated, as to be of no further use, after the brick-work had acquired a perfect settlement. So little indeed does the strength of this edifice depend upon the assistance of its timbers, that the girders of the principal floors were not hoisted into their respective situations till after the roof had been raised to the building, and the walls of the house fully perfected. To discharge the weight of brick-work, and to render the fabric in every part equally solid and permanent, over doors, windows, niches and chimney-openings, arches and counter-arches were constructed, and every precaution employed, that judgment and a perfect knowledge of mechanism could suggest.

* This was done to avoid cutting the bricks, which causes a discolouration of their surfaces.

EXPLANATION.

P L A T E I.

THE Centre part of this extensive Villa contains the Principal or Grand Apartment, situated in the middle of four considerable Wings, or Pavilions, that are joined to it by Galleries, or Rectilinear Corridors.

Under the Basement Story are the Cellars; and there is also a Furnace beneath the Floor of the Hall, for the conveniency of warming it; which it does by means of Brick Flues, that have their Funnels for the conveyance of Smoke carried up in the lateral Walls.

Each Wing has its respective destination: one is allotted to the uses of the Kitchen and its Offices; to which is adjoined a Court for its lesser or inferior Appendages.

The lower part of another Wing is given to the Dairy, the Wash-House, and the Landry; which latter has likewise its contiguous Court or Drying-Yard: and these Courts, although they contain a number of smaller Buildings, commodiously situated near those Offices to which they belong, are nevertheless so happily concealed from outward observation, that their boundary Walls (which rise no higher than to the Plinth of the Basement Story) are scarcely perceived on either side of the Principal Fronts.

At opposite Angles on the Western Quarter, more advantageously placed to command Views of the Lake, the Lawn, and the Garden, are situated the two other Pavilions, which are the Principal. One of these contains a complete Family Apartment, for the Master, the Lady, and those Servants whose attendance near them is more immediately required: an Anti-Room of 18 feet square, two Dressing-Rooms, 24 by 18; a Library, 18 by 54; a Bed-Chamber, Closet, and two Stair-Cases; compose this very elegant, and well-judged Apartment. In the Rustic Basement below (which is the Ground Floor) are Rooms for the Valet de Chambre, the Lady's Woman, a Secretary's Office, a neat Eating-Room 24 by 18, called the Rustic Parlour, a Room for Bathing, an Anti-Room, one Foot-Man's, and one House-Maid's Room; beside an Attic Story in the centre part of the Wing; which consists of a Bed-Chamber, Dressing-Room, two Closets, and one Servant's Bed-Room: In the Under-ground Story is a Vault for the Engine that conveys Water to a Lead Cistern placed on the lower Roof of the Pavilion, for the uses of the Bath and Water Closets. This Story is intirely arched over with Brick Work.

The Plan of the fourth Pavilion is wholly calculated to accommodate the Friends of the Master, and is therefore denominated the Strangers Wing. To answer this intention, it is divided upon the Ground Floor into single Bed-Chambers; and above, on the principal Story, where it communicates with the Grand Apartment, (which it does at the North End of the Statue Gallery) it is again divided into Bed-Chambers, single or double Dressing-Rooms, as may occasionally be most requisite.* This Wing has also an Attic similar to that before described, with its Engine for raising, and Cistern for a supply of Water to the Closets, which are commodiously disposed to serve the Apartments.

B

Separated

* All the Apartments of this Wing were fitted up by the direction of the Countess of Leicester.

E X P L A N A T I O N.

Separated at a proper distance from the Master's Pavilion, is the Land-Steward's Lodge, or Evidence-Room, for himself and his Clerk; which on its Front to the Garden is decorated with a Tuscan Portico of four Columns, copied, in a lesser Scale, from Inigo Jones's of Covent-Garden Church: and this Building, with the Brewing-Office, and Horse-Engine contiguous (for raising Water to supply the Landry and Kitchen Offices) the new Stables, and Stable Appendixes, situated on the farther side of the Lake, comprehend all the detached Offices that belong to this capacious and elegant Villa.

G R A N D A P A R T M E N T.

HALL 46 by 70, and 43 Feet high.

Its fluted Alabaster Columns, of the Ionic Order, were taken from Degodetz's Measures of the Temple of Fortuna Virilis at Rome; the Ornaments of the Cove, from the Pantheon of Agrippa; and the Cieling, from Inigo Jones.

S T A T U E S in the Niches of the Colonnade.

Antinous, of the Capitol; a Plaster Cast.
 Santa Sufianna, of Fiamingo; a ditto.
 Flora, or the Empress Sabina, in that Character; a Cast from a most beautiful antique Drapery Figure, found in the Villa Adriana, preserved in the Capitol.
 Bacchus, of the Villa Medici; a rare Cast.
 Venus de Belle Effe, Pal. Farnese; ditto.
 Julia Mammea, in Trevatine Stone; an Antique, bought by the Earl of Leicester at Rome.
 Faun with the Nacchare, in Marble; Antique.
 Antique Faun, in Marble; bought of the late Mr. Pond by M. B.
 Septimius Severus, in Marble; an Antique, bought by M. B.
 Isis, or Priestess of Isis; a Cast from the Statue in the Capitol.
 Apollo, from an Antique in the Stained-Glass of Cardinal Alexander Albani's Palace at Rome; restored by Carlos Monaldi, of whom this Cast was purchased by M. B.
 The Hexagonal Mosaics, in the head of the great Nich leading to the Saloon, were copied from Degodetz's designs of the Temple of Peace, given in his Book of Roman Antiquities.

S A L O O N 28 Feet by 40, and 32 Feet high.

The whole Entablature, which is of the Composite Order, is taken from Palladio's Proportions; the Foliage in the Freeze, and Octagon Mosaics in the Cove of the Cieling, from Degodetz.
 The Hangings of this Room are of Crimson Cassoy.
 Two Sicilian Marble Column Chimney-Pieces, with Bas Reliefs in the Tablets of the Freezes; by the late Mr. Thomas Carter.
 Over the Centre Door is a large Antique Marble Bust of Juno, bought at Rome by M. B.

P I C T U R E S in the Saloon.

Continence of Scipio Africanus; a large Historical composition with many Figures, painted for the Earl of Leicester, when at Rome, by Giuseppe Chiari. The Earl, then a Youth, is introduced in the Character of Allucius.
 Over the Chimney-Piece adjoining is a Picture of Tarquin and Lucretia, by Procacini.
 Its Companion, above the other Chimney-Piece, is the Story of Perseus delivering Andromeda from the Sea-Monster; by Giuseppe Chiari.
 At the other end of the Saloon is a large Picture, that fills up the intire space between the two Doors, by Pietro Cortona. The Subject of this Painting is Coriolanus in the Camp of the Volsci, where he receives the Deputies from the Senate, which he does in a menacing attitude. The Painter has united

united into one piece the two Ambassies, that of the Roman Priests, and that of Coriolanus's Mother and his Family; though these deputations fell out, according to Livy, at two different periods of time.

Two Female Portraits over the Doors: one is playing on a Harpsichord; the other, with a Mallet in her Hand, is said to be of Carlo Maratt's Mistress; painted by Carlo Maratt.

Over the other side Doors are two well-coloured half-length Figures, representing Summer and Winter; by Agostino Sylla, a Disciple of Andrea Sacchi.

There are two fine Antique Mosaic Tables in this Room, found in the Villa Adriana, near Tivoli, and purchased of Cardinal Furietti by M. B.

DRAWING-ROOM, 30 by 22, and 22 Feet in Height.

This Ceiling is from Inigo Jones; and the standing Griffins in the Freeze of the Entablature, out of Degodetz.

Statuary Marble Chimney-Piece; Inigo Jones, by Pickford.

Two Marble Bustoes upon the Cornice of the Chimney-Piece: one is of the Emperor Caracalla, the other of Marcus Aurelius; both Copies after the Antique.

The Picture over the Chimney is the Madonna in Gloria, standing upon a Globe surrounded with Angels; an Original, by Pietro de Pietri, Scholar of Carlo Maratt: the Colouring is much in the Style of that Master's: it was purchased of Agostino Masucci by M. B.

Two large Bird-Pieces, emblematical Representations of King William's Wars; by Hendicooter.

A fine large Landscape of Claude Lorrain; a bright Sun-shine: the Subject of it is Apollo slaying Marfias: bought by the Earl at Rome.

A Storm, its Companion; a noble Picture by Nicolo Pouffin; bought at the Earl of Cholmondley's Sale.

Portrait of the Duke of Aremberg on Horseback; figures as large as Life; a most capital Picture by Vandyke: the back Ground (Troops marching to the Siege of a Town) is very fine. This noble Picture is said to have formerly belonged to the Duke of Bavaria.

Joseph and Potiphar's Wife; purchased for the Earl, of the Marchese Arnaldi at Florence, by Mr. Gavin Hamilton; a most capital Painting by Carlo Cigniani. There is a Print after it by Giacomo Frey.

Four Plaster Casts of Heads from the Antique, over Doors; Faustina, Pythagoras, Zeno, and Carneades. Above them are four Landscapes by Horizonti.

A magnificent Pier-Glass, the Frame by Whittle; under which stands an exquisite Table of Alabastro Palombaro, bought at Rome by M. B.

VESTIBULE to the Statue-Gallery.

An Octagon of 21 Feet Diameter, and 32 Feet high.

This Vestibule is fitted up with four Library Book-Cases, in large Niches, that contain a small collection of Books, for the use of Company. Above the Doors and Book-Cases are placed six Antique Marble Bustoes; viz. of Adrian, Julia Mammea, Julia of Titus, Marcus Aurelius, Gallienus, and Geta. The Entablature is of Palladio's Corinthian Order.

STATUE-GALLERY,

Including its two large end Niches, is in Length 60 Feet, 21 wide, and 23 in Height.

The Ceiling is plain, with only a single Cornice under it, which is Palladio's Corinthian, but more enriched. Veined and Statuary Marble Chimney-Piece, and Siena Tablet, from Inigo Jones, executed by Pickford. The Heads of the Niches at each end of the Gallery are decorated with the Lozenge Mosaic, taken from the Temple of the Sun and Moon out of Degodetz, and richly gilt.

Antique

Antique STATUES and BUSTOES in the Gallery.

Two young Fauns, standing erect with one Leg across the other, playing on Flutes; of Parian Marble: their attitudes are the same as that in the Villa Borgheſe, to which in Character and Workmanſhip they are very little inferior: one was purchaſed of Cardinal Alexander Albani, the other of Cavaceppi the Sculptor, (who reſtored them both) by M. B.

On a Conſole near the Window, a fine Buſt of the Elder Brutus; Antique, purchaſed by M. B. Seneca, its Companion; a Buſt in Trevatine Stone, remarkable for the ſtrong marks of Age in the Face, for its Likeneſs to his other Buſtoes, and for its fine Prefervation. M. B.

A Statue of Neptune, in Parian Marble, and well preſerved. Statues of that Deity are very rare: this was purchaſed of Carlo Monaldi, (who reſtored the two Arms and the Trident) by M. B.

A Statue of the God Faunus, in Parian Marble; a very intire and capital Antique Figure: the two Hands, and part of the Lituus which he holds, are the only additions made to it; and they are the Work of Cavaceppi: he is crowned with Pampini. There were two kinds of the Parian Marble uſed by the Antients; one of a fine, the other of a larger Grain: this is of the latter ſort, called by the Romans, Marmo Salino, from its ſparkling particles reſembling Salt. This Figure was dug up in the Campagna of Rome, and firſt purchaſed by Cardinal Albani, from whom it was bought ſoon after, in the condition in which it was found, encruſted over with the Tartar of the Earth, by M. B.

A Statue of Meleager, in Parian Marble: the left Arm, Legs, and Boar's Head, were added by Cavaceppi. This ſeems to be of Roman Sculpture: the Proportions are very ſuitable to the Character.

A Statue of the Pythian Apollo ſtands in a Nich over the Chimney, of Greek Workmanſhip: the Tripod on which he leans is Antique: purchaſed by the Earl in Italy.

A Head of Cybele, in the open Pediment of the Chimney-Frame, is an excellent one: the Style is Grecian, and intirely Antique.

A Statue of Venus, in thin Drapery, almoſt intirely Antique: her left Hand, in which ſhe holds a Vafe, is the only part that is Modern. This Statue, and its Companion the Meleager, were bought of Belifario Amedei, the Merchant, in Piazza Navona. It was reſtored by Cavaceppi. M. B.

In a larger Nich contiguous, that makes a centre between the Chimney-Piece and that end of the Gallery, ſtands the celebrated Figure of Diana, purchaſed and ſent out of Rome by the Earl of Leiceſter; for which Offence his Lordſhip (known at that time by the Name of the Cavalier Coke) was put under Arreſt, but releaſed ſoon after at the Inſtances of the Grand Duke of Tuſcany. This Statue, one of the moſt excellent amongſt the Drapery Figures of the Antients, and perhaps the moſt beautiful representation of that Goddeſs any where to be met with, is, for the conveniency of removing it, compoſed of two pieces of Parian Marble: the upper piece is fitted to the lower, under the folds of her Garment, above the Cinſture, which effectually conceals the Joint: her right Arm is raiſed, and the Hand bent backward, in the Attitude of reaching an Arrow from her Quiver, which hangs on the ſame Shoulder; while the other Hand holds the Bow: the left Foot advances, and the right falls gracefully back, to preſerve the Equilibrium of the * Figure: by this movement the Limbs are gently contraſted. The Cavalier Camillo Ruſconi, an eminent Sculptor of great Merit, whole Fame is well known in Italy, added the Head and ſome of the Fingers, which are the only parts of it that are Modern.

The next is a genteel young Figure of a Bacchus, bought by M. B. of Cavaceppi, who reſtored the right Hand and left Arm: all the reſt is intirely Antique, and in good Prefervation.

Metredorus, the Philoſopher and Scholar of Epicurus, upon a Conſole near the Angle: this is a rare Buſto, and diſtinguiſhable as well for its fine Sculpture, as for its extraordinary Beauty of Prefervation. M. B.

Within

* Mr. Spence, in his *Polymetis*, makes it appear, by a paſſage which he quotes from Cicero, that this Statue of Diana was formerly in the poſſeſſion of that admirable Roman Orator and Statesman.

Within the smaller Niches of the semi-circular Recess at the upper end of the Gallery, are placed the Statues of Minerva and Ceres, of a lesser Size; both of excellent Workmanship: the Head, Breast-Plate, and Toga of the Minerva, are perfect; so is likewise the Head of the Ceres, crowned with Wheat Ears and Poppies; and also the Upper Part of the Cornucopia, one of the characteristic Marks of that Deity. These, obtained of Cardinal Albani by M. B. were restored by Cavaceppi.

The Bust of Cornelius Sylla, the famous Dictator, is the last in the Gallery, said to be the only one of him any where remaining. For the Age in which he flourished, the Style of the Sculpture is very excellent; and though the Bust Part has been fractured in many Places, it is plain the Pieces are all its own. It was purchased by M. B.

Under the Window Piers of the Gallery, are two very beautiful Tables of Alabastro Peccorella, bought of Cavaceppi by M. B.

STATUES and BUSTS in the Tribune of the Gallery.

Turning to the left Hand, the first that presents itself, is a large Statue of Lucius Verus, in a Consular Habit, which is very intire, and also a good Likeness of that Emperor, so well known by his Medals. This antique Statue was purchased at Rome, for the Earl, by Mr. Kent.

The Statue of Juno is next to it, of a Size nearly Colossal: the Head, Torso, and Legs, are Antique, and in a very high Style of Sculpture: her Drapery, which is held up by her Arm, and disposed in large flowing Folds, not commonly to be met with in the Antique, adds much to the Majesty of the Goddess. The late Mr. Roubiliac, who was at Holkham in the time of the Earl, preferred this Statue to any in the Gallery. It was a Fragment belonging to Cardinal Albani, restored by Cavaceppi, and purchased by M. B.

Agrippina, the Wife of Germanicus, an Imperial Figure in the Character of Ceres. She has the Diadem on her Head, which is Antique; so is the whole Figure, except the Arms and Hands, and some few Plaits of her Drapery, restored by Cavaceppi. In Rome there are many Imperial Statues of a large Size, such as the Sabine Matrons in the Loggia of the Villa Medici, the Livia Mattei, and others, but none superior to this in Excellency of Sculpture. It was bought for the Earl, as a Companion to the Juno, by M. B. of Belesario Amedei, who procured it from the Villa Ginetti, at Veletri, in the Roman Territory.

The fourth and last Statue in the Tribune, is an admirable one of Lucius Antonius the Orator, and Brother of Marc Antony; a very capital Antique Figure bought at Rome by the Earl of Leicester: the Arms and Head are finely added by the celebrated Cavalier Bernini.

Over the Doors are two Antique Busts, one of the elder Empress Faustina; the other, of the Emperor Philip; purchased by M. B.

The whole Length of the Gallery, including its Vestibule and Tribune, is 105 feet.

GREAT DINING-ROOM.

A Square of 27 Feet, exclusive of its Side-Board Nich, which is 9 Feet by 10 in the Clear of the Opening.

The Ceiling of this magnificent Room was for the most part taken from Inigo Jones; its Dome 14 Feet Diameter, and 8 Feet perpendicular Height.

Two-Chimney Pieces of a similar Design, diversified in the Devices of their Tablets, are placed on opposite Sides of the Room: these are composed of Sicilian Jasper Trusses and Statuary Marble mixed, executed by Mr. Carter, who also did the Foliage Scrolls in the open Pilasters of the Arch-Way leading to the Side-Board, carved in Lime-Tree Wood: the Side-Board Table, Frame, and Legs (Fragments of an ancient Sarcophagus), enriched with gilt Metal Ornaments, are of Porphyry; and the Table Slab, of real Egyptian Green Marble, in which the Alabastro is said to be produced. Beneath

it stands a large Basin of Mount-Edgumbe Red Granite: the Block was a Present from Lord Edgumbe.

On the Side of the Room to the great Nich, are two Antique Heads set upon Modern Bustoes of African coloured Marble, and placed on Consoles: one is of Geta, the other of Marcus Aurelius.

Two large Antique Heads (probably of Statues) in Elliptical Niches above the Chimney-Pieces. That of the Juno, for Character, Workmanship, and Preservation, is very capital: its Companion, Lucius Verus, was found in cleaning the Port of Nettuno. They were purchased by M. B.

The Mosaics in the Head of the Side-Board Nich, ornamented with Roses, and richly gilt in Leaf-Gold, were copied from Degodetz.

STATE BED-CHAMBER APARTMENT.

The first Room, reckoning from the Saloon, is the State Anti-Chamber, which in its Dimensions is nearly similar to the Drawing-Room already described: the Ceiling of it is one of Inigo Jones's Designs, ornamented in the Soffits of the Beams with Vine-Branches, Leaves, and Bunches of Grapes. The Hangings are Crimson flowered Genoa Velvet.

Between the Doors, on the Side towards the Saloon, is a large capital Picture representing the Flight of the Virgin and St. Joseph into Egypt, by Rubens. The Figures are as big as the Life. The Head of the St. Joseph is equal to any thing of that Master: the Figure of the Young Christ; the Drapery of the Virgin, which is red; and the picturesque Head of the Asis (that makes a part of the centre Group) are all painted with admirable Force, and Brillancy of Colouring. There is one at Elelheim, in every respect like this, excepting that the Colour of the Virgin's Drapery is Blue instead of Red, by the same Master.

A naked Venus, and a Man playing on a Guitar: she has a Flute in her Hand; a Violin stands by her; Cupid is crowning her with Flowers. This Picture was bought out of Prince Pio's Collection at Rome, and is said to be by Titian.

A Landscape underneath: the Composition noble; a Storm, with Gleams of Lightning striking upon a Tower; by Nicolo Pouffin.

Over the Chimney there is a well-composed Picture of the Reconciliation between Jacob and Esau, from the Barberini Collection, by Pietro Cortona. M. B.

Lot and his two Daughters, small Life: this is a Sketch of Dominichino's Painting: the Appearance of Inebriety in the Countenance, and of Age in the Limbs and Body of the Lot, are finely delineated. There is a Print after it, by Giacomo Frey.

Under the foregoing is a Landscape, Companion to the Storm; Figures reposing on a Bank; by Nicolo Pouffin.

Joseph and his Mistress; the Figures as large as Life: this is in Guido's first Manner, when he imitated the Colouring of his Fellow Student Guercino: the Folds of the Drapery, which are remarkable for their fine Taste; the Attitudes of the Figures, and the Airs of the Heads, nevertheless are conceived in his own inimitable Gusto. This Picture was held in great Estimation, when it made part of the Costaguti Collection, from whence it was purchased for the Earl, by Mr. Gavin Hamilton.

Over the four Doors are the Portraits of Sir Lionel Talmarth, and of the Poet Waller, by Sir Peter Lely; of a Pope, by Pomeranico; and of a Venetian Lady, by Titian.

The Chimney-Piece is an Idea of Inigo Jones's: on its Cornice are placed two Marble Bustoes; one is of the Vestal Virgin; the other, of the younger Empress Faustina; both copied from the Antique.

STATE DRESSING-ROOM.

A Cube of 21 Feet.

The Chimney-Piece and Ceiling are both of Inigo Jones: The Hangings are Crimson Genoa Damask.

This

EXPLANATION.

7

This Room, which is magnificently lighted by one of the large Venetian Windows in the South Front, contains a Collection of choice Landscapes, by the greatest Masters; particularly of Claude Lorrain's, who was the favorite Painter of the Earl of Leicesters.

The first over the Chimney is an upright one of this Master; three Female Figures, seemingly on the Terras of a Garden, fenced in with a Balustrade, from whence the View was probably taken: a Group of large Italian Pines forms the principal Mass on the fore Part of the Picture; the distant Country is the Campagna of Rome, terminated by Mount Soracte, and the Sabine Hills.

Above it hangs a small Historical Picture, and the only one in the Room that is so, of St. John the Baptist preaching; by Luca Giordano.

On each Side of it is a Landscape, by Horizonte.

Below them, over the Side Doors, are two well-preserved ones, by Gaspar Poussin.

The famous Landscape of Dominichino, formerly in the Barberini Palace, is over the Door next the Anti-Room. The Story of this Piece is Abraham preparing to sacrifice his Son Isaac: a Servant loads the Ass, whilst the Patriarch is represented laying a Faggot of Sticks on the Neck of the intended Victim: a Picturesque Mass of Marble Rocks, crowned with Shrubs growing out of the Clefts, form a back Ground to the principal Figures; and the Distance is closed with an Italian Blue Mountain. The fine Design of the Figures, and the beautiful Style of the Landscape (that was taken from the Banks of the Tiber, near Ponte Molle); the extreme Rarity of Dominichino's Works in this kind, who, with Guercino and some others of the Carracci's School, derived an excellent Gusto of Landscape from their Master Annibal; are Charms to the Adepts in Painting, that have rendered this Picture one of the most celebrated of the Master. It was bought by M. B.

Over it is a fine Salvator Rosa.

The Pendants that hang on each Side the Salvator Rosa, by Lucatelli, are much superior to the Horizontes in the same Room.

On the Window Side of the Dominichino is a very fine Landscape of Francesco Bolognese: the Subject is St. John baptizing our Saviour.

Its Companion is a capital Landscape of Gaspar Poussin. This Composition is distinguished by a Group of Ruins, raised on an Eminence near the Centre of the Picture. In the lower Tier are two Pendants by the same Master, one on each Side the Door: they are beautifully composed, and in admirable Preservation.

On the other Side of the Room, next the Corridor, the first over the Door is a bright agreeable Landscape, Figures and Cattle, by Claude Lorrain.

Above it is a larger one by Claude: the Story, out of Tasso, is Ermenia in Discourse with the old Man and his two Sons; she is leading her White Palfrey.

The Pendants in the same Tier, one a Sea-Piece, the other a Landscape, distinguished by their bright Tone of Colouring, are the Productions of Mons. Vernët's Pencil. They were bought of Signor Amerani, the Pope's Medalist, by M. B.

The Pair of Landscapes below the Vernëts, purchased by the Earl, of Mrs. Edwin, are both by the Hand of Claude Lorrain: That which represents the Sun rising behind a Cloud, reflected in a large Extent of Sea, is particularly fine: the stupendous pierced Rock, through which is seen a continued Chain of Caverns stretching along the Sea Shore, gives the Composition a romantic Air; which Idea is heightened by the Grey Colouring of the Morn, tinging all its Objects: the Winged Horse; the Nymphs frightened at the Head, supposed to be of Medusa; the Scene by the Sea Side, added to the Information of the Cupids, all point out the principal Figure to be Perseus entering upon his Expedition for the Deliverance of Andromeda.

Its Companion is a setting Sun; in which Representation Claude is allowed to have excelled all other Painters: the Mass of glowing Rocks, the Sibyl's Temple, and the Cascade under the Arch-Way, that constitute the principal Group in the Picture, show those parts of the Composition to have

been taken from Tivoli, the favorite Spot of all the Italian Paesisti: the Distance is a View of the Campagna, taken from the Banks of the Tiber; and the Subject on the Fore Ground, that of Io converted by Jupiter into a White Cow: Argus, the Agent of the jealous Juno, is very properly planted on a Rock, to watch the Metamorphosis.

The Pendants below the above-described Pictures by Claude, are both by the same Master: Apollo, in his exiled State, attending the Cattle of Admetus: he is fingering, and playing on a Violin; an Anachronism that Claude seemed to have been aware of, by his placing the Lyre on the Ground near the Deity: whilst Apollo amuses himself with his own Harmony, Mercury is represented driving off part of the Herd, over a Bridge grouped in with a large Mass of Buildings, which are placed near the Centre of the Picture, and have much the Air of a walled Town. Such picturesque Villages, built on the Summits of Rocks, are very common in Italy; from one of which Claude took the Idea, though with an improved and more beautiful Grouping. A Clump of dark-green Ilexes, mixed with the yellow Foliage of Autumn, forms the principal Group of Trees on the Fore Ground, which is opposed to a Cluster of Italian Pines on the other Side; and his favorite Mount Soraë comes in beyond the River, to terminate the Distance.

Its Companion is a Sea View, not much unlike the Bay of Naples seen from the Port: upon the Fore Ground is a Figure sitting, probably Claude himself, in the Attitude of drawing from the Ruins of an antient Portico: beyond a Vessel shored up, as if for the purpose of careening, are discovered the large Remains of an Amphitheatre; and a Group of yellow and dark leaved Trees judiciously detaches these different Masses of Buildings: the rest of the Picture consists of an open Sea Prospect, bounded with distant Islands. These two beautiful Pictures of Claude, that have hitherto escaped the Injuries of Time with unfaded Lustre, hung in Cardinal Alexander Albani's Bed-Chamber, and were purchased of his Eminence, in the Year 1750, by M. B.

STATE BED-CHAMBER, 20 by 30, and 17 Feet high.

Tapestry Hangings; Europe, Africa, and America: these three principal Pieces are said to have been formerly in the possession of a Duke of Bavaria; the Manufacturing is of Flanders: Asia is represented by a Turkish Procession of Pilgrims to Mecca, done from Paintings of Zucarelli, by the late Mr. Paul Saunders, as were likewise the two smaller Pieces (Sleep and Vigilance) on the Sides of the Bed.

The four Seasons over the Doors are also of Zucarelli's Painting.

A flowered Genoa Velvet Bed, of three Colours, adorned with Earl's Coronets and Pine Apples.

Over the Chimney is a well-designed Picture of Jupiter caressing Juno; the Subject from Homer; by Mr. Gavin Hamilton.

The Chimney-Piece, Statuary Marble Thermes, with Heads of the younger Empress Faustina, upon a Ground of Siena, executed by the late Mr. Carter.

On its Cornice stands an antique Medallion of Julius Cæsar, in Bas Relief, bought at the Sale of Dr. Mead's Antiquities, by M. B.

STATE BED-CHAMBER CLOSET,

Is hung with Green Sattin: the small Chimney-Piece of this Room is composed of Antique Pavnazzo, Derbyshire Black Marble, and White Alabaſter. There are some choice Pictures in this Cabinet.

Polyphemus and Galatea, painted in Fresco upon an antique Tile, less than two Feet square: it has a Glass before it: Polyphemus is represented sitting on a Rock by the Sea Side, in an Attitude as if sounding his Sampogna; the Music of which he suspends, to behold his beloved Galatea, who passes by him, attended by Nereids, in a Shell drawn by Dolphins: her Veil streaming to the Wind, forms over her Head a Bow in the Air, that gracefully fills up a void in the Composition. This admirable Picture

Picture of Annibal Carracci, who exceeded all other Painters in that kind of Imagery, where Herculean Proportion, united with muscular Strength, form with propriety the Character, was purchased out of the Barberini Collection, (of which it made one of its most celebrated Ornaments) by M. B.

Above it is a very fine Piece of Macaws and Parrots, by Rubens and Snyders.

Two Flower-Pieces over Doors; the Flowers by M. Angelo degli Fiori; the Boys, which are designed and painted with great Delicacy of Pencil, by Filippo Lauri.

A small Holy Family, in an Oval, by Albano.

Two Altar-Pieces, by Sebastian Conca.

Between the Concas, the Portrait of a Woman holding the Lappet of her Veil, strongly expressive of Leonardo da Vinci's Manner, from the Barberini Palace, was bought by M. B.

A small Portrait, in Water Colours, of Lord Chief Justice Coke, the great Ancestor of the Earl's Family, at the Age of twenty-six, by Cornelius Janfens.

Four Landscapes, in Water Colours, by Goupy, viz.

A Copy of his Majesty's fine Claude Lorrain.

Ditto of a Landscape from N. Poussin; our Saviour at the Lake of Genazereth.

Ditto of a Landscape from Rubens.

Ditto from N. Poussin, with the Story of Pyramus and Thisbe.

A View of Vignola's Palace at Caprarola, by G. Occhiali.

A View of Rome from the Banks of the Tiber, by Ditto.

The Marriage of Psyche, and the Banquet of the Gods; two small Paintings, in Water Colours, from Raphael, by Ignatius.

Continence of Scipio, from Pietro Cortona.

Two Landscapes, in Water Colours, by Filippo Lauri.

Drawing of a Saint bestowing the Benediction, in Bister and White, by Carlo Maratt.

Bringing the Sick to a Saint preaching; a Drawing by Andrea Mantegna.

Sketch of the Salutation, in Red Chalk, by C. Maratt.

Two Landscapes of Claude Lorrain, in Bister.

A Water-Fall, by G. Poussin.

Nativity of the Virgin, in Bister, by Di Roffo.

A Battle-Piece, in Bister, by Borgognone.

Nativity of the Virgin, in Bister, by Federico Barocci.

Landscape of Salvator Rosa, in Bister.

Sketch of two Figures, in Chiaro Oscuro, by P. Caravaggio.

Sketch for an Altar-Piece, by Ciro Ferri.

A naked Woman, by Giuseppe d'Arpino.

CLOSET to STATE BED-CHAMBER.

The Hangings are Purple Silk: the Chimney-Piece is composed of an antique Marble, called Sette Bassi, Italian Red, and Derbyshire White Alabaster, by Pickford.

The principal Ornament of this Cabinet is the Madonna and Young Christ, over the Side Door; an undoubted Original of Raphael D'Urbino: the Virgin is a three-quarter Figure, nearly the Size of Life: the Child Jesus, sitting on her Knees, regards his holy Mother with a Look of ineffable Sweetness, mixed with Rapture; for which Expressions Raphael, above all other great Masters, merited the Appellation, so often given him by the Italian Writers, of Il Divino; since he only could express (joined to Gracefulness and Dignity of Character) those exalted Affections of the Mind. This Picture, which is painted upon Board, was brought into England by the Cavalier Cafali, of whom the Earl obtained it. From the Tincts of the Chiaro Oscuro, it is evident that Raphael painted it at the time when

he imitated Leonardo da Vinci, and the Florentine Manner; but the *Airs and Ideas* of the *Meads*, particularly those of the *Christ*, are much superior to any ever imagined by that School. The *Robe* of the *Virgin* is striped, like that of the *Madonna della Seggia* in the *Palazzo Pitti*.

A large *Landscape*, in the Manner of *Francesco Bolognese*, by *Bartolomco*, who was his Scholar.

Over the *Doors* of the *Suite* are two *Perspective Views*; one, of the *Doge's Palace*, the *Procuratia Nuova*, the *Mint*, the *Jesuits College*, and the *Church of the Salute*, by *Gasparo Occhiali*.

The other, over against it, is the famous one of the *Bridge and Castle of St. Angelo*, the *Front* of *St. Peter's Church*, and part of the *Vatican Palace*; the most magnificent Group of Buildings in all Italy. *G. Occhiali*.

Cincinnatus at the *Plough*. The *Roman Deputies* are delivering to him the *Orders of the Senate*; he has a *Spade* in his *Hand*, shaped like one of those now used about *Rome*: a *Damfel* stands by his *Side*, ready to invest him with the *Dictatorial Robe*, which she holds extended: the *Scene* is laid in a *Meadow* near the *Banks of the Tiber*, where the *Event* happened; and the *back Ground* is closed with a *View* of the *Modern Buildings*, upon the *Capitol Hill*. By *Luigi Garzi*.

A *Front View* of *St. Peter's Church*, its *Obelisk*, *Fountain*, circular *Colonnades*, and of the *Vatican Palace*; by *Occhiali*.

A *View* of the *Colosseum*, and *Arch of Constantine*, by *G. Occhiali*. In the lower *Tier* of *Pictures*, is a *Prospect* of the *Canal at Milan*, by the same Hand. The *Justness* of *Occhiali's Perspective Views*, and the fine *Glow* of his *Flemish Colourings*, are Excellencies perhaps not to be met with in the *Works* of any other Painter.

Judith with the *Head of Holofernes*: she is delivering it to a *Woman* her attendant: the *Scene* on the *back Ground* is the *Enemy's Camp*; *Soldiers sleeping*, &c. by *Carlo Maratt*. *Bellori*, in his *Life* of this great Painter, has given an *Account* of it.

A *View* of the *Bridge* called the *Rialto*, at *Venice*, by *Canaletti*.

Palace Cornaro, on the *Grand Canal*, by *Ditto*.

In the *Centre* of the lower *Tier*, opposite the *Chimney*, is a *Portrait* of *Rubens' Daughter*, by *Rubens*.

NORTH STATE BED-CHAMBER.

The *Figure* of this *Room* is a *Cube* of 21 *Feet Diameter*, hung with *Tapestry* excellent both for *Design* and *Workmanship*: its several *Pieces* exhibit the various *Productions* of the *Months*, caused by the *Sun's* annual *Progress* through the *Signs of the Zodiac*: *Pisces* is represented under the *Form* of a winged *Genius*, bearing two admirable *Pike*; below his *Feet* are *Fishermen's Nets*, *Boys sporting* with a large *Cod Fish*; and above are *Festoons*, composed of all the variety of *Fish* that are to be found in these *Northern Regions*: a *Boy* is fastening a huge *Sturgeon* to the *Capital* of a *Column*, &c. &c. The *dead Game*, *Fruits*, *Flowers*, and *Animals*, were probably copied from *Paintings* of *Snyders*.

By the *Window Side* is a curious antique *Mosaic Table-Slab*, bought from the *Villa Adriana*, near *Tivoli*. *M. B.*

The *Chimney-Piece*, *Fior di Perica*, an antique *Marble*. The *Ornaments* within the *funct Pilasters* (*Instruments of the Roman Sacrifice*) were copied from a very fine ancient *Fragment* of the same *Size*, in the *Garden* of the *Villa Medici*, by the late *Mr. Thomas Carter*: on its *Tablet* is represented the *Birth* of the *Poet Lucan*, out of *Montfaucon*.

Over the *Chimney* is a *Picture* of a *Musician* playing on a *Violoncello*; a dark, but most excellent *Performance* of *Mola's*.

Under it are two small *Paintings* of *Fowls and Fish*, by *Duprè*.

Above the *Dressing-Room Door* is a whole-length *Portrait* of the *Earl of Leicester*, in the *Robes* of the *Order of the Bath*: this was never reckoned a like one, and is ill designed: by *Richardson*.

DRESSING-

DRESSING-ROOM to Ditto,

Is 27 by 17, and 20 Feet high; the Ceiling from Inigo Jones; Hangings of Blue Genoa Damask.

Above the Door opening into the Hall, is a Whole-length of Mrs. Newton, the Earl's Grand-mother.

Numa Pompilius giving Laws to Rome; a large Historical Composition, painted for the Earl of Leicester, by Procaccini. The Figure of Rome is kneeling: a young Senator, on the right of the venerable Lawgiver, is drawn for the Earl himself: a Vestal Virgin, pouring Oil upon the holy Fire, alludes to that famous Institution; and the several Orders of Priests, the Salii, and the Martii, form different Groups that fill up the Picture: below the Figure of the River Tiber, Romulus and Remus are introduced sucking the Wolf.

A Cupid: he is holding the Point of an Arrow to the Bill of a Dove hovering above his Head: another Cupid is seen flying in the Distance, over the Elements of Earth and Water; perhaps denoting the universal Power given by the Poets to that Deity. Guido Reni.

The Companion is a fine Head of an Evangelist holding a Book; also by Guido Reni.

The Adoration of the Magi; a large Composition, which makes the centre Picture on that Side the Room; painted by the Cavalier Calabrese, a Neapolitan: from the Barberini Palace; purchased by M. B. This Painter, who was what the Italians style a Machinista (or Grand Composer) excelled also in the Knowledge of the Chiaro Oscuro.

The Virgin Mary reading; by Carlo Maratt.

Two Portraits; an old Man's, and a young Girl's, looking through a magnifying Glass, which she holds in her Hand: this is an allegorical Representation of Youth and Old Age, by Lanfranco.

Mary Magdalen doing Penance in the Desert; a graceful small whole-length Figure, highly finished; the Air of the Head very devout: three Cherubims group with the Crown of Glory, to which her Eyes are directed: her Drapery, in the Style of an antique Statue, is exquisitely designed, and well coloured. It is said to be of Parmegiano.

Mary Magdalen anointing the Feet of Christ: the bearded Figure in black, looks like the Portrait of Titian. Paul Veronese, the Painter of this Piece, is sitting between his Greyhounds, which he frequently introduced into his Pictures: he is discoursing with a Man in a red Garment: two Beggars are sitting on the Floor under the Portico: a Man, with his Back turned to the Spectator, seems, with a lifted-up Stick, to drive out some that are entering: a droll Face, in a Pink-coloured Head-Dress, appears over his Shoulder: Figures in Jewish Habits are viewing the Ceremony from the Balcony of the Portico. Purchased from the Barberini Collection, by M. B.

Apollo and Daphne, grouped with the River Peneus; a beautiful young Figure of the God: she is rooted to the Earth, and Laurel Leaves are seen sprouting from her Fingers. By Carlo Maratt.

Christ fallen under the Cross; the Virgin Mother weeping; and Santa Veronica presenting the holy Handkerchief. This is a very bright Picture, painted with great Force and Brilliancy of Colouring; one of the best of the Master. Giacomo Bassano.

The Virgin, young Christ, St. John, and St. Joseph; an old Copy after Raphael, from the Barberini Palace. The Original is in the Duke of Tuscany's Collection.

A fine Piece of Fruit and Flowers, a Fountain, and a Macaw; by Hondicooter.

The Deluge; by Carlandrucci, a Disciple of Carlo Maratt.

A Landscape: three Fishermen on the fore Ground; one is lighting a Fire: painted in a masterly Style, by Annibal Carracci.

To the right of the Chimney, is a beautiful small Landscape and Figures; a Repose, by Claude Lorrain, in fine Preservation; purchased by the Earl, in Rome.

St. George, Santa Saba, and the Dragon; painted for a Companion to the foregoing, by Studio.

E X P L A N A T I O N.

Full-length of Lady Leicefter, and her Son Lord Coke; by Richardson.

At the Bottom of the Room, on a Pedestal, is placed an exquisite small antique Drapery Figure of an Isis, with a Cornucopia; restored by Cavaceppi: the Marble of which, supposed to be the Parian, is remarkably transparent. It was purchased at Rome by M. B.

C H A P E L, 63 Feet by 18, and 27 high.

The principal Picture at the Altar is the Assumption of the Virgin; a masterly Performance by the admirable Guido Reni.

On the Side Pannels are two whole-length Figures, Santa Cecilia and St. Anne; both painted by Cipriani.

Above, in the Attic Part of the Chapel, are three large Pictures: the middle one, Abraham, Hagar, and Ismael, is by Andrea Sacchi, from the Barberini Collection.

That towards the Window is the Angel appearing to Joseph in a Dream; a capital Painting, by Lanfranco.

The third is Rebecca at the Well: the Servant of Jacob is presenting her with Bracelets: which is painted by Benedetto Luti.

In the Family Seat, over a neat small Chimney-Piece, composed of Staffordshire Alabaster and coloured Marbles, is a very fine Picture of St. Mary Magdalen and an Angel, by Carlo Maratt.

The Screen to the Seat towards the Chapel is of Cedar Wood, inlaid with Ornaments carved in Lime Tree: the Basement Part of the Chapel is encrusted with Staffordshire Alabaster; and the Columns are also of the same Material.

F A M I L Y W I N G.

ANTI-ROOM, 18 Feet square by 16, which is the Height of this Floor: Cieling by Mr. Kent.

On the Chimney-Piece, of Purple and White Carrara Marble, by the same Master, stands the Egyptian God Canopus, in Oriental antique Alabaster.

Two Heads in Marble, one of Alexander, the other of Homer; copied from those in the Capitol and Farnese Gallery.

A Plaster Cast of the Cupid and Psyche in the Florentine Gallery.

Above the Chimney is a Portrait of John Coke, Esq.

Over the Door, a Head unknown.

Next to the Dressing-Room, a Whole-length of the Dukes of Richmond, by Kneller.

Over the Dressing-Room Door is a Head of Lady Anne Tufton, Countess of Salisbury.

A Whole-length of Lady Anne Walpole, by Kneller.

A Whole-length of Lady Dover, by Ditto.

The Oval over the Door is a Portrait of Mrs. Coke, Mother to the Earl of Leicefter.

A Whole-length of Mrs. Henningham, by Kneller.

D R E S S I N G - R O O M, 24 by 18.

Dove Marble Chimney-Piece and Cieling, by Mr. Kent.

A Whole-length of Edward Coke, Esq. Father of the Earl of Leicefter; by Kneller.

Mrs. Cary Newton, Mother to the Earl of Leicefter; a Whole-length, by Ditto.

The Oval over the Door, a Portrait of Lord Clifford.

Above is a Head of Mr. Henningham.

Underneath, Lady Mary Henningham, his Wife.

Below, Dorothy Walpole, Lady Townsend; by Jarvis.

The three-quarter Picture over the Chimney, is Catharine Tufton, Lady-Sondes; by Dahl.

Anne

Anne Tufton, Countess of Salisbury; by Jarvis.

Head of Richard Coke, Esq.

Lady Coke, Wife of Sir Robert Coke.

Below, in the under Tier, is the Duchess of Richmond.

Two Whole-lengths, the Duke of Leeds; and Lady Caernarvon; by Kneller.

Over the Library-Door, the Countess of Leicesters.

Mrs. Price, by Sir Peter Lely.

L I B R A R Y, 54 Feet by 18.

The Ceiling, and Pilaster Chimney-Piece, of Siena Marble, are both Designs of Mr. Kent.

Over the Chimney is a good Copy of a Sea-Piece, by Griffier, from Claude Lorrain.

This Library is elegantly and completely fitted up with light open Book-Cases, that contain a large number of choice Printed Books, some Manuscripts, and Books of Prints: in the Dado Part there are Shelves for Port Folios, &c.

The Drawings in this Library are many of them capital, particularly those bound up in a small Folio Volume, consisting of Freezes, Cornices, Capitals, and Bases, designed by Raphael, from the ancient Roman Temples. Baron Stofch, the late Hanoverian Resident at Florence, had in his possession the Elevations and Plans belonging to this Book of Designs; done by the same great Hand. Besides the above-mentioned, there are five large Port Folios of Drawings, by Raphael, Julio Romano, Francesco Penni, Polidoro, the Carraccis, Guido, Dominichino, Guercino, Titian, the Venetian School, and of Carlo Maratt and his Scholars.

Also a Collection of Ceilings, Pavements, Vases, and Urns, designed and coloured from the Antique, by Santo Bartoli.

L A D Y L E I C E S T E R ' S D R E S S I N G - R O O M, 18 by 24.

The Statuary Marble Chimney-Piece, Ceiling, Sofas, Chairs, Table Frames, and two Pier Glasses, were all executed from Designs of Mr. Kent.

Over the Chimney are the Countess of Leicesters two Sisters, Lady Catharine and Anne Tuftons: the Back Ground is touched by Zucarelli.

Madonna and St. Francis, by Cavedone.

Its Companion, an Altar-Piece, by Solimene.

Two Landscapes over the Side-Doors, by Lucatelli, interspersed with Ruins and Figures.

Head of Christ, by Federico Barocci.

Its Companion, a fine Head of the Virgin Mary, by C. Maratt.

A large Picture of Lucretia: she is stabbing herself with a Dagger, in the presence of Lucretius her Father, her Husband Collatinus, and their Friends; as related by Livy. Painted by Luca Giordano.

Over the Door leading into the Bed-Chamber is a Moon-light Piece, by Vandermeer.

Two Pieces of Poppies and Thistles, by a Flemish Master.

Over the Door towards the Library, a Storm at Sea, a Ship seen in Distress: the Castle on the Rock is taken from the Ruins of Metella's Tomb, upon the Via Appia near Rome. This Picture, and the four small ones in the lower Tier, were all painted by that excellent and rare Flemish Master, Livio Meus. He was first a Designer of small Figures with the Pen, in the Manner of Callot; but going to Florence, and applying to Painting by the Advice of his Friend, Stefano della Bella, who took him to Rome, he became famous for Landscape.

BED-CHAMBER, 18 Feet square.

Chimney-Piece, black and yellow Italian Marble, Mask and Drapery of Statuary, from Inigo Jones. The Cieling by Mr. Kent.

In a handsome gilt Frame over the Chimney, (designed by Mr. Kent) is a View of the Palace and Place of St. Mark, at Venice, by Canaletti. The Preparation for the Doge's wedding the Sea upon Ascension-Day, is exhibited on the Fore Part of the Canvas; where are assembled a prodigious Number of Gondolas and Gondoliers, disposed in a variety of Attitudes; together with the grand gilded Vessel called the Bucentauro, in which the Doge performs the Ceremony; set off with that Gaity of Colouring, for which the Venetian Painters have been ever remarkable.

Above it is a beautiful Head, in an Oval, of an Italian Girl, known by the Name of the Maid of the Inn; painted in Crayons, by Rosalba.

Two fine Pieces of Fowls over the Doors, by Imperiali.

This Room is hung with Tapestry, executed by Vanderbank, from Designs of Albano, excepting the two Door-Pieces, (Venus, Vulcan, and Cupide) which Additions were manufactured by the late Mr. Bradshaw.

LADY LEICESTER'S CLOSET,

Hung with Green; Chimney-Piece from Inigo Jones, and Cieling by Mr. Kent.

Over the Chimney is a large coloured Drawing of St. Ignatius's Chapel, within the great Church of the Gesù, done by Francesco Bartoli: Figures of the Earl, and of his Governor, Dr. Hobart, are introduced viewing the Altar-Piece, which is by far the most superb of any in Rome.

Two Papal Crowns, and a Mitre; a coloured Drawing by the same Hand.

Four circular Drawings in red Chalk, from Dominichino's Paintings in the Church of St. Sylvester, upon Monte Cavallo; by Giacomo Frey.

A Portrait of Lord Coke, in Crayons, by Rosalba.

Two Girls Heads, said to be Benedetto Luti's Daughters, drawn in black and white Chalk, by himself.

Beneath them are two Views, in Water Colours, by G. Occhiali.

A small Assumption of the Madonna, painted on Agate, by Rotenhamer.

Two Drawings, framed and glazed, with many Figures after Titian, by Mr. Kent.

Two Drawings of Views in Circles, by Occhiali.

An Oblong Sea-View, by Ditto.

Two young Heads, in red and white Chalk, by Mr. Kent.

Two Drawings in Water Colours; one, the Death of Cleopatra, copied by Mr. Kent; the other, of Augustus and Cleopatra, by Ignatius; after Pietro Cortona.

Two Views of Roman Buildings, Trinita di Monte, and the Palace Salviati.

Over the Book-Cases are two small Portraits, in Oil Colours, of Lord Leicester's Father and Mother.

Above the Altar-Piece is a small Painting of a Cupid, drawn in a Carr; by Guido Reni.

A Miniature Head of St. John, upon Copper.

Cardinal Gualtera, a Ditto, upon Copper.

Two Miniatures, a Head of Christ, and a Diana's, by Ignatius.

Miniatures in a Rose-Wood Case, painted in Enamel.

Earl of Leicester, Lord Coke, Henry Coke, his Son,

A Madonna, a Leda.

Portraits of the Duke of Leeds,

Earl of Leicester, by Rosalba,

Princesses Borghese, in the Habit of a Vestal, by Ignatius,

Lady

E X P L A N A T I O N.

15

Lady Landown, Mrs. Roufe, Mr. Henningham, of a Lady unknown, Sir Marmaduke Wyvill, two Men's Heads unknown.

S T R A N G E R S W I N G.

In the Corridor leading to it from the Statue-Gallery, is a fine antique Busto of the Emperor Saloninus, placed over a Book-Cafe.

A Plaster Cast of the little Apollo in the Villa Medici.

A Ditto of the Camillus in the Capitol.

A Ditto of the Venus di Medici.

A Ditto of the Muse Urania, from an antique Statue in the possession of Mr. Lloyd at Beaconsfield,

A N T I - R O O M.

A veined Marble Chimney-Piece, the Tablet and Pateras of black Marble, by Pickford.

Over the Chimney-Piece is a Whole-length Portrait of Lord Coke.

Over Doors, Lord Leicefter's Father; a Child playing with a Dog.

Its Companion, the same when a Lad.

Facing the Entrance, Richard Coke, and his Wife Mary Roufe.

On the Window Side is a Whole-length of Robert Coke.

Lady Anne Coke, and her Son; Whole-lengths, by Sir Godfrey Kneller.

On the Corridor Side are two Whole-lengths, the Earl and Countess of Leicefter; by Cavalier Cafali. Two Door-Pieces; one, of the Earl of Leicefter; the other, of his Brother Edward; when Children.

An antique Busto of a Roma, on a Therme Pedestal.

D R E S S I N G - R O O M.

Yellow and Red Flowered Hangings.

A veined and Statuary Marble Chimney-Piece, with a Tablet of Red Porphyry, by Pickford.

The Cieling is from Inigo Jones, and the Enrichment of its Soffit from Degodetz.

Above the Chimney is a Whole-length sitting Figure of the Earl of Leicefter; painted at Rome, by Trevisani.

Two Pictures over Side Doors, Half-lengths, of Colonel Walpole, and Lady Mary Henningham.

Lord Chief Justice Coke, and his first Wife, Mrs. Pafton; two Whole-lengths, by Cavalier Cafali.

Over a Door, Archbishop Laud.

Over the Centre Door, Sir Thomas More.

Henry Coke of Torrington, fifth Son of Lord Chief Justice Coke, and Margaret Lovelace, his Wife, painted by C. Cafali.

B E D - C H A M B E R.

This Room is hung with Tapestry, from Designs of Watteau; the Cieling after the Manner of Inigo Jones.

Over the Chimney-Piece, which is composed of Plymouth and Statuary Marbles, is a Whole-length Portrait of the first Duke of Richmond, by Vandyke.

Upon the Chimney Cornice, a small antique Head: the Busto part is modern.

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D R E S S I N G - R O O M.

Crimson Silk Damask Hangings; Chimney-Piece of Statuary and Giallo Antico Marbles, by Pickford.

The Cieling is in the Manner of Inigo Jones, enriched with Ornaments taken out of Degodetz.

Over the Side Door, a Landscape and Ruins, Figure of Time; and two Boys sitting on a Column; by Gifolfi.

Deborah and Barak, by Solimene.

Underneath it is a small View of Naples, by G. Occhiali.

Two Pieces of Ruins, Companions; by Viviani.

Over the Centre Door, Figures and Ruins, with a Church; by M. Angelo Caravaggio.

Below the Vivianis are two Views, both by Occhiali; one is of Naples; the other, of Nettuno.

Above the Chimney-Glass, a Woman's Head, copied from Guido Reni, by Mr. Kent.

Two Heads of Madonnas, after Raphael.

Over the Side Door, Nymphs bathing; by F. Lauri.

On the Window Side, the Nativity of Saint Anne; by Baccicia Gauli.

On the same Side, the Genius of the Arts, supporting the Figure of Time; an emblematical Painting, by Sebastian Conca.

G R E E N D A M A S K B E D - C H A M B E R.

The Chimney-Piece, Fior di Persica, Statuary Marble Freeze enriched with a Golof; by Pickford.

The Cieling in the Manner of Inigo Jones, ornamented from Degodetz.

Above the Chimney-Piece is an original Whole-length Portrait of an Earl of Warwick, by Vandyke.

G R E E N D A M A S K D R E S S I N G - R O O M.

The Chimney-Piece, Black and Yellow, with Statuary Marble Ornaments, by Pickford.

Cieling in the Style of Inigo Jones, enriched from Degodetz's Antiquities.

In a Frame, of Mr. Kent's Design, over the Chimney, is a Portrait of the Princess of Orange, Mother to King William; copied from Sir Peter Lely.

Over the Door, Diana and her Nymphs; a Copy of the famous Picture of Dominichino, in the Palace of Borgheze.

Its Companion, St. Jerome in the Desert; in the Style of Titian.

Galatea, a large Picture, by Albano.

Landscape over the Door, by Gaspar Poussin.

Over another Door is the Figure of a Magician, mounted up in the Air, said to be Simon Magus; a Number of Spectators assembled in a Court-Yard; by Tintoret.

Elysian Fields, painted for the Earl of Leicester, at Rome, by Sebastian Conca; a large Picture full of Figures, amongst which his Lordship is represented in the Character of Orpheus.

Two large Table-Slabs, of antique Oriental Alabaster, upon Mahogany Frames.

B L U E and Y E L L O W B E D - C H A M B E R.

Cieling and Entablature in the Style of Inigo Jones.

Chimney-Piece in Dove Marble; an Idea of Mr. Kent's, done by Pickford.

Picture above the Chimney-Piece, a Number of Cupids sleeping, and Nymphs of Diana clipping their Wings, &c. in the Style of Albano.

B L U E

BLUE SATIN DRESSING-ROOM.

Cieling, an Oval in an oblong-square Frame, after the Manner of Inigo Jones. The Chimney-Piece is composed of Green and Siena Yellow Marbles, and Derbyshire Spar; by Pickford.

This neat Cabinet contains a Collection of valuable Drawings in Frames and Glaffes; the greatest part of which were purchafed at Rome, for the Earl, by Mr. Gavin Hamilton.

Above the Centre Door is an original Cartoon of Raphael, the Madonna, young Chrift, and St. John, in Chiaro Ofcuro.

Next it, in the upper Tier of Drawings, is a finished one in red Chalk, from the antique Statue of Juno Lanuvina.

A Man's Head, in black Chalk, by Carlo Maratt.

A Landscape, in red Chalk, by Dominichino.

A large Chiaro-Ofcuro Painting upon Board; Figures of Men, fome bathing, fome dressing in a hurry, as if alarmed by the Approach of an Enemy. Vafari, in the Life of Michael Angelo Buonaroti, gives the following Account of it. " At the time that Pietro Soderini was Gonfaloniere of Florence, he employed Michael Angelo to paint part of the Council-Hall, in concurrence with Leonardo da Vinci." *Perleche Michel Angelo ebbe una Stanza nello Spedale de Tintori a San Onofrio; e quivi cominciò un grandiffimo Cartone e lo empì di ignudi, che bagnandofi per lo caldo, nel fiume d'Arno in quello flante fi dava a l'arme nel campo, fingendo, che gli inimici li affatiffero, e mentre che fuor delle acque ufcivano per veftirfi i Soldati fi vedeva, Cbi affrettare lo armarfi per dar aiuto a Compagni, altri affibbiarfi la corazza, e molti metterfi altre Armi indoffo.* It was purchafed out of the Barberini Collection.

Hannibal paffing the Alps with his Army; in red Chalk, by P. Cortona.

Academy Figure, in red Chalk, by Andrea Sacchi.

Ditto of Dominichino.

Ditto of Andrea Sacchi.

A Penitence, in Bifter, by N. Pouffin.

Head upon blue Paper, in black Chalk, by Dominichino.

Over the Chimney-Glafs a fmall Academy Figure, drawn with the Pen, by Raphael.

A Head of a Madonna, black Chalk, upon blue Paper, by Francesco Chiari.

Composition, a Tomb on the Fore Ground; coloured Drawing, by Van Lint.

A Head, red Chalk, upon blue Paper, by Carlo Maratt.

Efculapius, from an antique Statue, red Chalk.

Middle Row, the firft from the Door, the Virgin embracing the Crofs, in black Chalk.

Crucifixion of St. Andrea, red and white Chalk, by Ciro Ferri.

Chrift carrying the Crofs; by Luca D'Olanda.

A Study from a Fox, with the Pen, by Annibal Carracci.

A Battle-Piece, by Monfù Leander.

Academy Figure, in red Chalk, by Bernini.

A Woman poffeffed; many Figures in red Chalk; School of Raphael.

Academy Figure, in black and white Chalk, by Lanfranco.

Over the Door, Venus and Adonis, in red Chalk, by Guercino.

Flora's Head, in black Chalk, by C. Maratt.

A Man's Head, in black Chalk, by Corregio.

Wife Men's Offering, in Bifter, by Pietro Perugino.

A Landscape and Figures, with the Pen, by Claude Lorrain.

Soldiers breaking down a Bridge; in Bifter, by Parmegiano.

The Afcenfion, in black Chalk, by Carlo Maratt.

Madonna and young Christ, in red Chalk, by Ditto.
 A Drapery Figure, a young Man sitting, in red and white Chalk, by Corregio.
 A Christ, with the Cross; Pen and Wash, by Giuseppe d'Arpino.
 A Salutation, Pen and Wash, by Carlo Maratt.
 An emblematic Subject, in red Chalk, by Lanfranco.
 Our Saviour and his Apostles; School of Raphael.
 An Assumption of the Virgin, in Bister, by Ciro Ferri.
 Battle-Piece, Pen and India Ink, by Monsù Leander.
 A capital Drawing of Joseph and his Brethren, in Bister, touched with White, by Polidor Caravagio.
 Taking down from the Cross; a Sketch for his famous Picture in the Church of Trinita di Monte; by Daniel di Volterra.
 A young Christ with the Cross; in red Chalk, by Guercino.
 St. Francis healing a Lame Man; in red Chalk, by Andrea Sacchi.
 An Apostle, drawn with the Pen, by Titian.
 St. Paul preaching; a Sketch in red Chalk, by Carlo Maratt.
 An Academy Figure, Pen and Bister, by Guercino.
 Flight into Egypt; Pen and Wash, by Agostino Carracci.
 Cupid and Psyche, a red Chalk Drawing
 Two Roman Saints healing the Blind, by Giovanni Bonati.
 St. John baptizing our Saviour; in Bister, by Carlo Maratt.
 Academy Figure, red Chalk, by Andrea Camafco.
 Cattle and Countrymen, by Castiglione.
 Portrait of a Woman, in red Chalk, by Titian.
 Marriage of Joseph and the Virgin Mary, black Chalk, Agostino Masucci.
 Sketch of a Female Saint, in red Chalk, by Carlo Maratt.

BUSTOES and STATUES in the Vestibule under the Portico.

Above the Chimney-Piece is a Medallion, in Marble, of Carneades, the Cyrenean Philosopher; who, being sent by the Athenians upon an Embassy to Rome, with Diogenes the Stoic, and Critolaus the Peripatetic, first taught the Romans to admire the Learning and Eloquence of the Greeks. The Bust of Carneades in the Farnese Gallery (which is the only good one of him) perfectly agrees with the Features of this Medallion. The Work of the Hair and Face is Grecian, and antique; the other parts of the Medallion were restored by Cavaceppi. M. B.

An antique Herma, (which has been the Head of a Therme). It is of Lyfias, the Athenian Orator, the Scholar of Socrates: there is also a Bust of him in the Farnese Gallery, with his Name inscribed on the Breast, in Greek Letters, ΛΥΣΙΑΣ. Images of him are very rare. M. B.

A ditto of Plato, as he is always represented with a Protuberance of Beard, and his Hair (which is plaited and disposed in regular Curls) tied round the Head with a Fillet. Likenesses of this great Philosopher in Gems, as well as in Marbles, are frequently to be met with: this was dug up in a Vineyard near the Church of Saint John Lateran, and purchased at Rome by M. B.

A Bust of Cicero, in Marble, copied after that in the Gallery of Florence.

A ditto of Seneca, in ditto.

A large antique Figure of Jupiter, bought in Italy by the Earl, which is intire, except the Arms and Hands, restored by Mr. Wilton.

Two antique Cinerary Urns in the Form of Altars. One is inscribed to Petronio Hydychro, ornamented with Festoons, supported at the Angles by Candelabra. Romulus and Remus sucking the Wolf, and the sacred Chickens feeding, are its Decorations in Front: upon its Flanks are two sitting Griffins.

The

E X P L A N A T I O N.

19

The other is inscribed to C. Calpurnio. Boys in Basso Relievo, bearing up Festoons of Flowers and Fruit; a Genius is transporting the Soul of the Dead to the Regions of Pluto and Proserpine.

Six Plaster Casts in Niches, from antique Statues; viz. Apollo of the Belvedere, a Cast of an original Mould, taken from that Statue in the Year 1750, and brought to England by M. B.

Meleager of Pichini, a ditto.

Ganymede of the Villa Medici, a ditto.

Ptolemy of the Grand Duke's Gallery at Florence.

Venus di Belle Fesse, a ditto.

Dancing Faun in the Gallery at Florence.

There are likewise two large Side-Board Slabs of Mount-Edgumbe Red Granite, with gilt Metal Borders.

In the PORTER'S HALL, or GUARD-ROOM,

Is an excellent Bust in Plaster, and a very good Likeness, of the Earl of Leicester, by Roubiliac.

A good antique Bust of the Empress Salonina, which, though of the latter Empire, when Sculpture was on the decline, might well pass for the Work of a finer Age.

A Bust called by the Name of Lucius Lentulus; antique.

A fine antique Consular Bust and Pedestal, both of one Piece of Marble; incognito.

A U D I T-R O O M, 21 by 48.

Above the Chimney-Piece is an antique Medallion of a Faun, in the Attitude of dancing, as if inspired by the God Bacchus: he holds the Lituus in one Hand, and in the other a Bunch of Grapes: upon the back Ground is a Vase. It is in Basso Relievo.

S O U T H and N O R T H T O W E R A T T I C S

Have, since the Earl's Death, been fitted up with Book-Cases, and with the Addition of the Space, in the Roof over the Statue-Gallery, between the Towers, formed into a Library of nearly 106 Feet in Length; in which a great Number of old Editions of Printed Books, brought from other Libraries, belonging to the Family, are deposited. Upon the upper Shelf are placed, by way of Ornaments, twenty-three Plaster Casts of Greek, Roman, and Modern Bustoes; many of which were moulded from antique original Marbles, and sent to England by M. B.

B U S T O E S in the PORTICO of the STEWARD'S LODGE.

Mecenas, a very rare one in Bigio Antico: the Head of it is antique, and thought to be the only one of him yet discovered: the upper Part of the Head is thin of Hair, or rather bald on the Crown, as he is represented in his Gems. Notwithstanding Portraits of this eminent Roman (who was the Patron of the Arts in the Reign of Augustus) are so scarce in Marble, nevertheless in Gems they are more obvious; Impressions of which, exant in Sulphur, show that the Art of Engraving precious Stones was then arrived at its greatest Perfection, if Sculpture in general were not. There is a fine Head of Mecenas in Amethyst, preserved in the King of France's Cabinet, (that resembles this Bust) of Greek Workmanship, by the Hand of Dioscorides, who was the Apelles of Seal-Engravers.

A Cast of the Emperor Titus, in modern Bronze.

Within the principal Room of the Lodge, is another Plaster Bust of the Earl of Leicester, by Roubiliac.

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E X P L A N A T I O N.

SEAT upon the MOUNT.

A small antique Figure of the River Nile, in white Marble.

A Coro Marino Antique; consisting of many Figures, Sea-Nymphs, Centaurs, and Cupids; in Alto Relievo.

In the GREEN-HOUSE.

A Plaster Cast, taken from an original Mould of the Lion in the Villa Medici, ascribed to Flaminio Vacca.

In the ORANGER Y.

A very fine antique Corinthian Capital in white Marble; also two antique Marble Bases of Columns.

In the COURT between the KITCHEN and CHAPEL WINGS.

A large fluted antique Sarcophagus, without its Cover: the Body of it is very intire, and in good Conservation.

In the TEMPLE.

The little Apollo of Medici, Venus of Medici, Dancing Faun of ditto, Ptolemy of ditto; all Plaster Casts from the Antique.

CHAPEL WING BED-CHAMBER.

King James II. a Whole-length Portrait, by Sir Peter Lely.

Charles II. a Half-length.

William III. a ditto.

In the CLOSET.

Lady Wivill, Sister to the Earl of Leicester, } Children.
His Sister, Mrs. Roberts, }

Lady Grade Pierpont, a Head.

DRESSING-ROOM.

Twelve Drawings in Chalk, Sketches of Views about Holkham, decorated with Garden-Buildings, by Zucarelli.

One Drawing by Mr. Kent.

Seventy Prints of different Hands.

R U S T I C P A R L O U R.

A small Bronze Figure of Jupiter.

Five large Views of the Ports of Sicily.

Four Drawings of Holkham House.

F I N I S.

AL LETTORE.

IL Nobilissimo Sigr. Conte di LEICESTER, discendente dal rinomato Cavalier' Edoardo Coke, famosissimo Legislatore e Giudice supremo in tempo della Regina Elisabetta, e del Rè Giacomo primo d' Inghilterra, fece incominciare a HOLKHAM, terreno suo nella Contea di Norfolk per sua residenza di campagna, incirca l'anno 1730, la Fabbrica seguente, discosta 120 miglia da Londra. Quest' opera essendo stata ben' avanzata avanti la di lui morte, che succedè appresso l'anno 1759, fù poi proseguita a termine dall' Eccellentissima sua Conforte La Contessa presente, la quale diede l'ultima mano verso la fine dell' anno 1764.

Le Facciate di cotesta maestosa Villa, sono de' mattoni bellissimi, color gialletto, ed abbellite con ornati di Zoecolo, Architrave, Fregio, Cornice, e con Colonne d'Ordine Corintio fatte di pietra viva, quasi della medesima tinta; che fù riportata da Bath, cioè dai Bagni, luogo ben' conosciuto in questo Regno.

Il Corpo principale della Fabbrica è disposto in mezzo a quattro Ale, o fian' Padiglioni, ai quali fanno lega quattro Corridori rettilineari, che conducono ai quattro sopradetti Padiglioni, e fanno insieme incirca 350 piedi Inglese d'estensione nelle Facciate principali. La parte di mezzo contiene la Sala grande in forma di Basilica tirata dall' antica descrizione di Marco Vitruvio, la quale conduce per una Scalinata grandiosa al primo Piano ovvero Appartamento nobile; e sotto d'esso Appartamento v'è il piano terreno, ove sono collocate le Officine dei Domestici principali, così disposte per essere più vicine al Padrone, e ai suoi Amici Visitatori.

Ciascun' Padiglione ha 'l suo utile destinato-gli: Uno contiene la Cucina, la Sala, dove mangiano li Servitori di Livrea, la Dispensa, Sciaquatoio, e i Forni, ed altre officine minori, sono disposte intorno un' Cortile bislungo circondate da un Muro che le rinchiude da Vista esterna. La parte sotterranea d'un altro Padiglione viene consegnata al luogo dove si conserva il Latte, il Lavandajo, e luogo per asciugare i panni, contiguo al quale v'è parimente un Cortile bislungo per mettere Legna, Carbone di Terra, Sabbia, ed altre Abbisognevoli Cose, ch'esse richiedono.

Dall' altra banda verso l'Occidente sono le altre due Ale le più principali; in una si contiene l'Appartamento per il Padrone, e sua Dama, e le Camere minori per il Segretario, Camerieri, e Cameriere; ed altra Servitù, che deve attendere personalmente appresso i Signori. Questo Appartamento del Padrone comprende un' Anticamera, due Camere da Vestirsi, la Libreria principale e la Camera di Letto con Gabinetto e due Scale che conducono da per tutto; di più v'è una Sala privata a mangiare nel Piano terreno, un Bagno, e in Cima del Tetto v'è collocata una Cisterna, che riceve l'acqua per mezzo d'una Tromba per commodo dell' Appartamento e per uso dei luoghi privati secondo l'usanza Inglese.

La Pianta del quarto Padiglione, nominato per i Stranieri, hà la sua distribuzione adattata al suo utile, cioè per accomodare li Visitanti dei Padroni; consiste intieramente in Camere per dormire, in Camere per Vestirsi, e per alloggiare i Camerieri che vengono co' loro Padroni; hà eziandio la sua Cisterna d'acqua e luoghi privati, e v'è una Galleria piccola che conduce all' Appartamento maggiore o sia Piano nobile.

SPIEGAZIONE delle STAMPE

Contenute in quest' Opera.

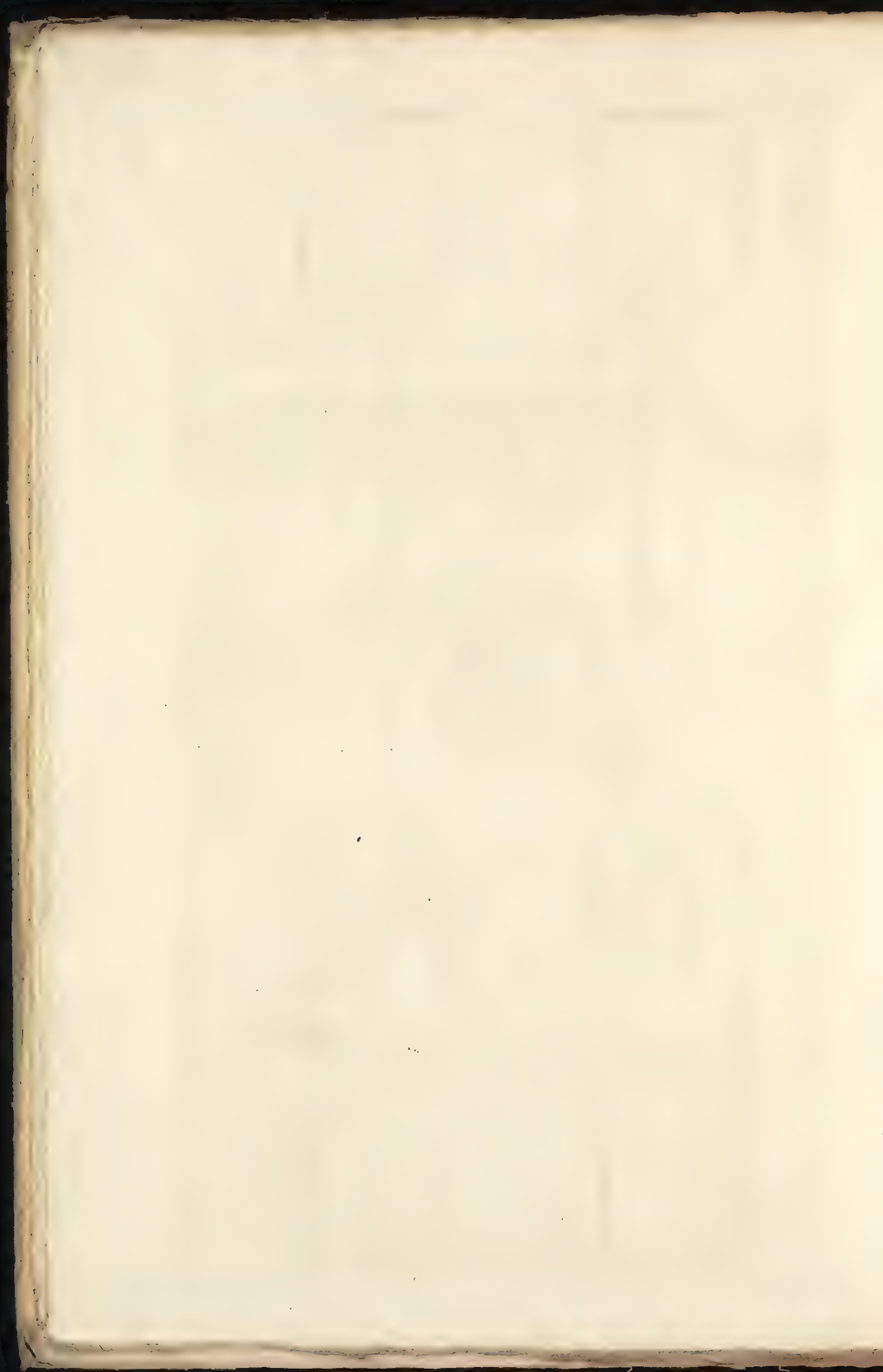
- No. 1. **P**IANTA generale del Piano sotterraneo coi fidi delle quattro Ale già descritte, Cortili, ed Officine minori; e delle Cantine che sono poste sotto il Pian' terreno del Corpo Principale.
2. Piano terreno, dove c'è la gran' Sala d' Entrata, e la Sua Scalinata; poi il Vestibulo sotto il Portico che conduce dentro il Giardino; La Sala bislunga dove si trattengono i Tenenti, Sala per l'Armi è per il Portinaro, (a Man' dritta della Gran' Sala;) Le Camere per i Domestici principali, cioè per il Maestro di Casa, per il Bottigliere, la Governatrice delle Serve, la Cucina, la Capella, ed altre Camere distribuite nell' Ale per uso della Servitù, e per accomodare gente di mestiere.
3. Piano nobile. A, la gran Sala; B, Salone ò sia prima Anti Camera; C, Portico; D, Sala di compagnia; E, Galleria con tre divisioni lunga, incirca 108 Piedi; F, Anti-camera che conduce all' Appartamento dei Padroni; G, Camera a Vestirsi; H, la Libreria lunga 54 Piedi; I, Camera di Mi Lady Leicester; K, Camera per dormire col suo Gabinetto a canto; LL, Appartamenti per i Stranieri; M, altra Sala di Compagnia; N, Camera della Toilette principale; O, Sedia ò Palco per i Padroni dentro la Capella; P, Capella; Q, Camera principale a dormire; RS, Camere de Toilette; TU, due Camere le quali fanno un Appartamento distinto, l'una per il Letto, l'altra a Vestirsi; W, gran' Sala a mangiare; N, la Cucina che occupa l'altezza di due piani.
4. Pianta dell' Attico, ò Mezzanino dove v'è un'altra Libreria grande con diverse Camere a dormire.
5. Facciata principale verso Settentrione.
- 6, 7. verso Mezzo dì.
8. dirimpetto 'l Levante.
9. verso Occidente.
- 10, 11. Spaccato della Sala grande, Sala a mangiare, della Galleria, e d'uno dei Appartamenti principali a dormire.
- 12, 13. Spaccati per traverso, della Sala grande, Salone, e del Portico.
- 14, 15. Spaccato della banda verso 'l Salone.
16. della Libreria.
17. della Galleria, dove sono collocate le Statue antiche.
18. Soffitto della gran Sala.
19. della Sala di Compagnia.
20. dell' altra Sala di Compagnia.
21. della Camera di Toilette principale.
22. della Camera principale per dormire.
23. della Camera per dormire verso Settentrione.
24. della Camera de Toilette appartenente alla medema.
24. dei Cabinetti fra tutte due le Camere a dormire.
25. della gran Sala a mangiare.

26. Soffitto della prima Camera del Padrone.
27. della seconda, ò Camera a Vestirsi.
27. della sua Camera di Letto.
27. della Camera di Milady Leicefter.
28. del Salone.
29. del Portico.
30. della Libreria.
31. dei Cabinetti de Toilette.
32. Spaccato della Capella ove v'è l'Assunzione della Madonna da Guido Reni, Sant' Anna, e Santa Cecilia quadri dipinti dal Signor Cypriani.
32. Soffitto della medesima Capella.
33. della prima Camera nel Padiglione nuovo, ovvero de i Stranieri.
34. della Camera di Tapezzeria in sudetto Padiglione.
35. d'un' altra Camera fornita d'Arazzi, di color rosso, e giallo, nel medemo.
36. della Camera d'Arazzi color turchino, e giallo.
37. della Camera d'Arazzi color verde.
38. della Camera di Letto apartenente alla sudetta.
39. Portone della gran Sala, e del Salone.
40. Porte principali dell' Appartamento Nobile.
41. Finestre principali.
42. Dette.
43. Camini della Sala di Compagnia, e della Galleria.
44. Detti della Sala a mangiare, e del Salone.
45. dell' Anti-camera, e della Camera di Toilette.
46. della Camera principale a dormire.
47. della Camera di Mi Lady Leicefter.
48. della Libreria.
49. della Capella.
50. della Camera di Tapezzeria Padiglione nuovo.
51. della Camera turchina e gialla.
52. dell' Anti-camera del Padrone.
53. Facciata e Pianta d'un Casino fabbricato vicino il Giardino, per il Castaldo e suo Segretario.
54. Casini Portinari all' Entrata Settentrionale del Parco.
55. Spaccato d'uno de' sopra detti.
56. Facciata d'un Tempietto nel Giardino.
57. Spaccato del medesimo.
58. Portico nell' Orangeria, e l'Alzato d'un' Arco nel Giardino.
59. Sedia sopra il Monte, e l'Obelisco Egiziaco nel Giardino.
60. Ponte Palladiano.
61. Altri Casini Portinari all' Entrata del Parco verso Mezzo dì.
62. Arco Grande su' la Strada principale, distante trè miglia dalla Villa.
63. Colombaria.
64. Facciata delle Stalle.
65. Pianta generale delle medesime.
66. Pavillione, ideato per un sito sul lido del Lago, non messo in opera.
67. Casini all' Entrata Orientale, non messi in opera.
68. Il Rovercio dei medesimi.
69. Pilastri rustici, e porte di ferro ideate per l'Entrata verso l'Occidente, non messi in opera.

N. B. Nell Appartamento nobile, v' è una Scelta de' varii bellissimi Quadri raccolti dall' Italia, opere squisite di Guido Reni, di Rubens, Vandike, di Dominichino, Lanfranco, Nicolo e Gasparo Poffino, Tiziano, Pietro Cortona, Carlo Maratti, con altri bravissimi Professori: Una Madonna, col Bambino, Originale di Raffaele d'Urbino: Il Polifeme dipinto a fresco da Annibale Carracci, tirato dal Palazzo Barberini; la Moglie di Potifera quadro dipinto in grande da Carlo Cignani, e più de' dieci Paesi bellissimi dipinti da Clodio Lorronefe, &c,

Nella Galleria opera perfettissima in fuo genere, v' è una raccolta di Statue antiche, cioè la famofa Diana Cacciatrice, portata da Roma dal fù Ecc^{ma} Signor Padrone; il Dio Fauno di lavoro e prefervazione fingolare; il Nettuno raro; Giunone, Agrippina maggiore, Lucio Antonio rifiorato dal Cavalier Bernini, Lucio Vero, Venere, Meleagro, Minerva, Cerere, Apollino, Bacco, e due Faunetti che suonano la Fiffula, e più di venti Bufti antichi, trà i quali c'è quello di Cornelio Silla, di Metredoro, di Giunio Bruto, ed alcuni altri, Bufti rariffimi.

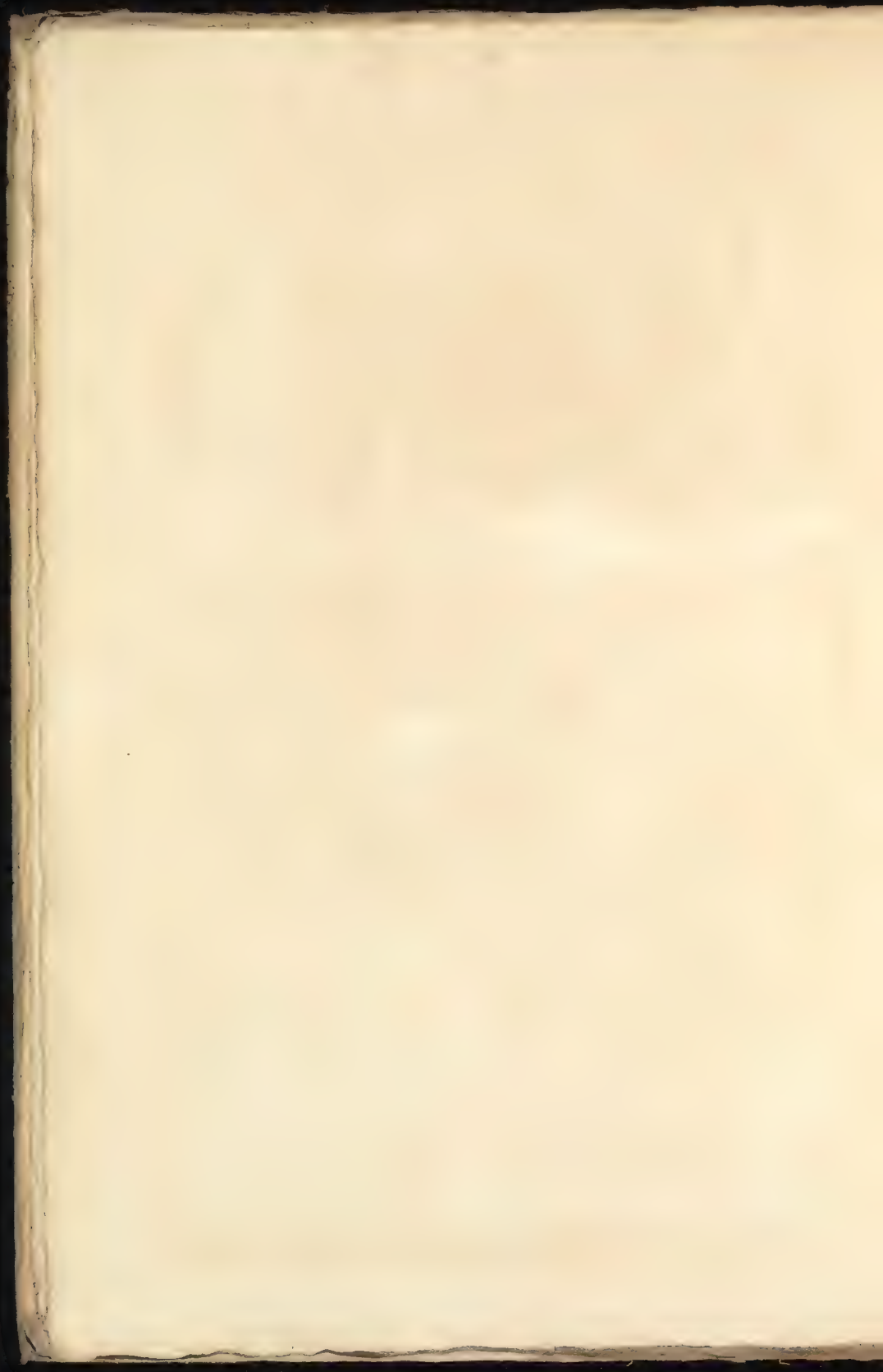
Anche nella Libreria vi fono Porta Foglii pieni de' belliffimi Diffegni originali dai più eccellenti Maeftri d'Italia; alcuni di Raffaele, di Giulio Romano, i Carracci, Guido Reni, Guercino, Dominichino, Andrea Sacchi, e Carlo Maratti: e di più v' è un' Libro de' Diffegni tirati colla penna dalla mano di Raffaele doppo gli Edifici antichi di Roma effiftenti in tempo fuo; Fregi, Cornicioni, ed altri Ornati maravigliofamente difsegnati.

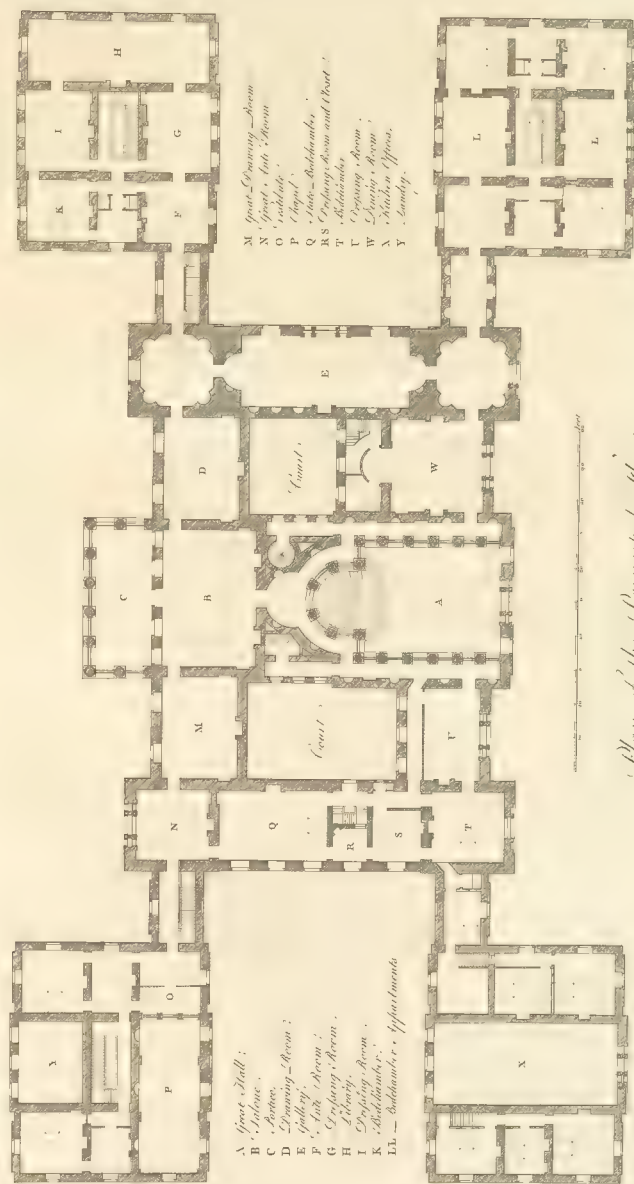




Plan of the Rutledge Barracks

By J. Cunningham & Co.





A. Great Hall :

B. Antechamber.

C. Drawing Room :

D. Library - Room :

E. Study - Room :

F. Copying Room :

G. Copying Room :

H. Copying Room :

I. Copying Room :

J. Copying Room :

K. Copying Room :

L. Copying Room :

M. Copying Room :

N. Copying Room :

O. Copying Room :

P. Copying Room :

Q. Copying Room :

R. Copying Room :

S. Copying Room :

T. Copying Room :

U. Copying Room :

V. Copying Room :

W. Copying Room :

X. Copying Room :

Y. Copying Room :

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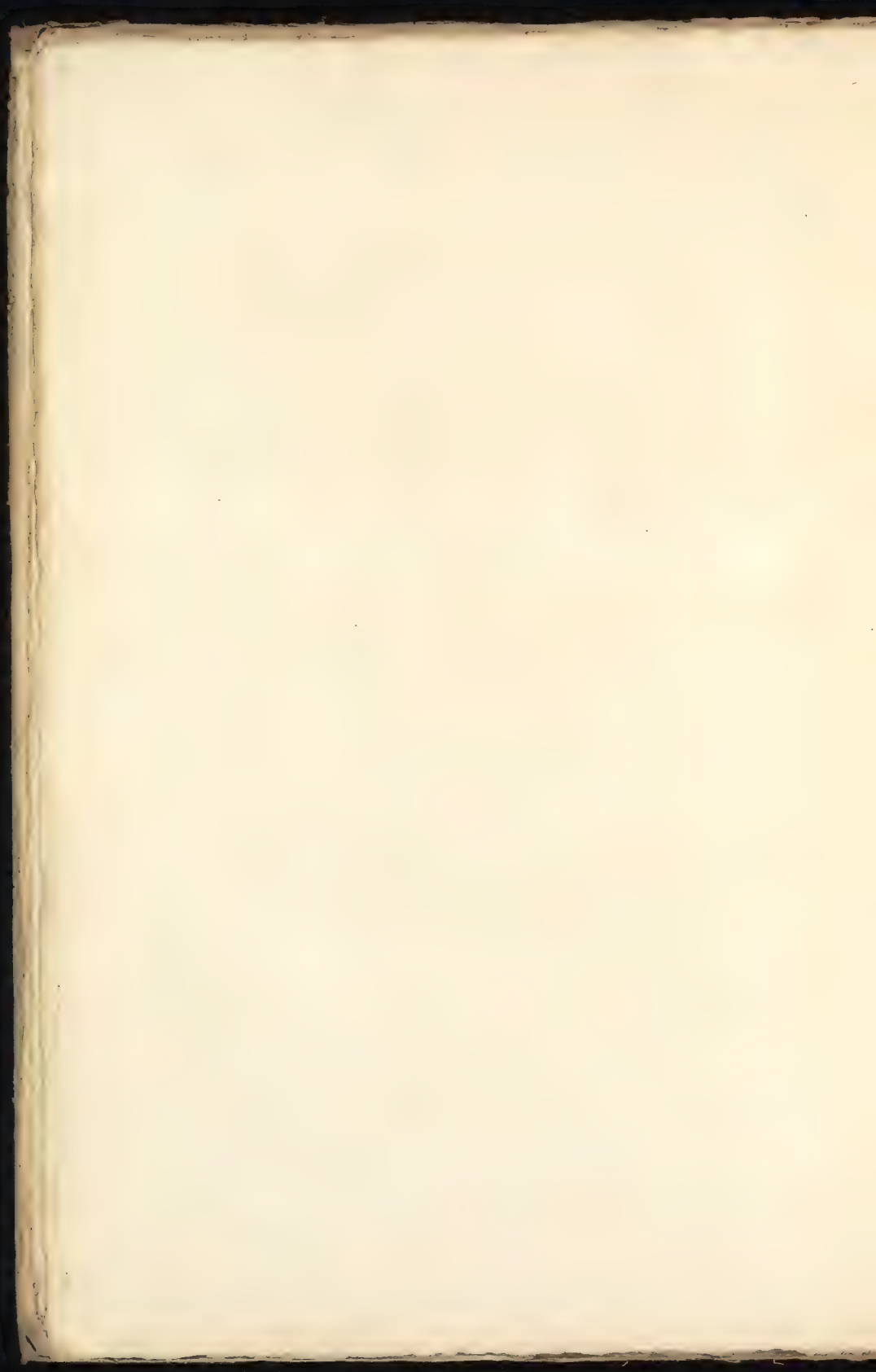
LL. Copying Room :

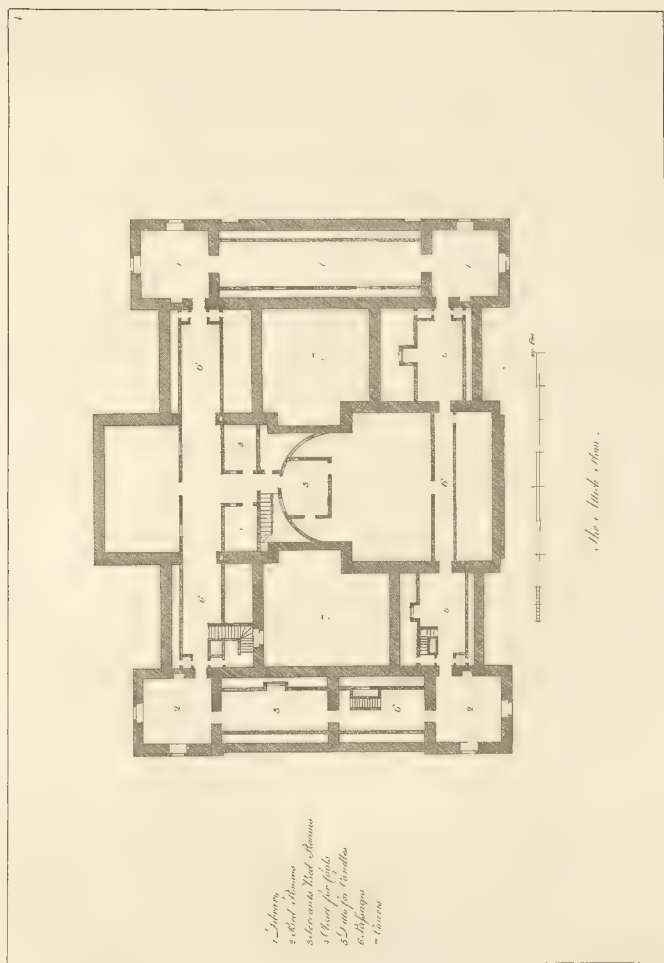
LL. Copying Room :

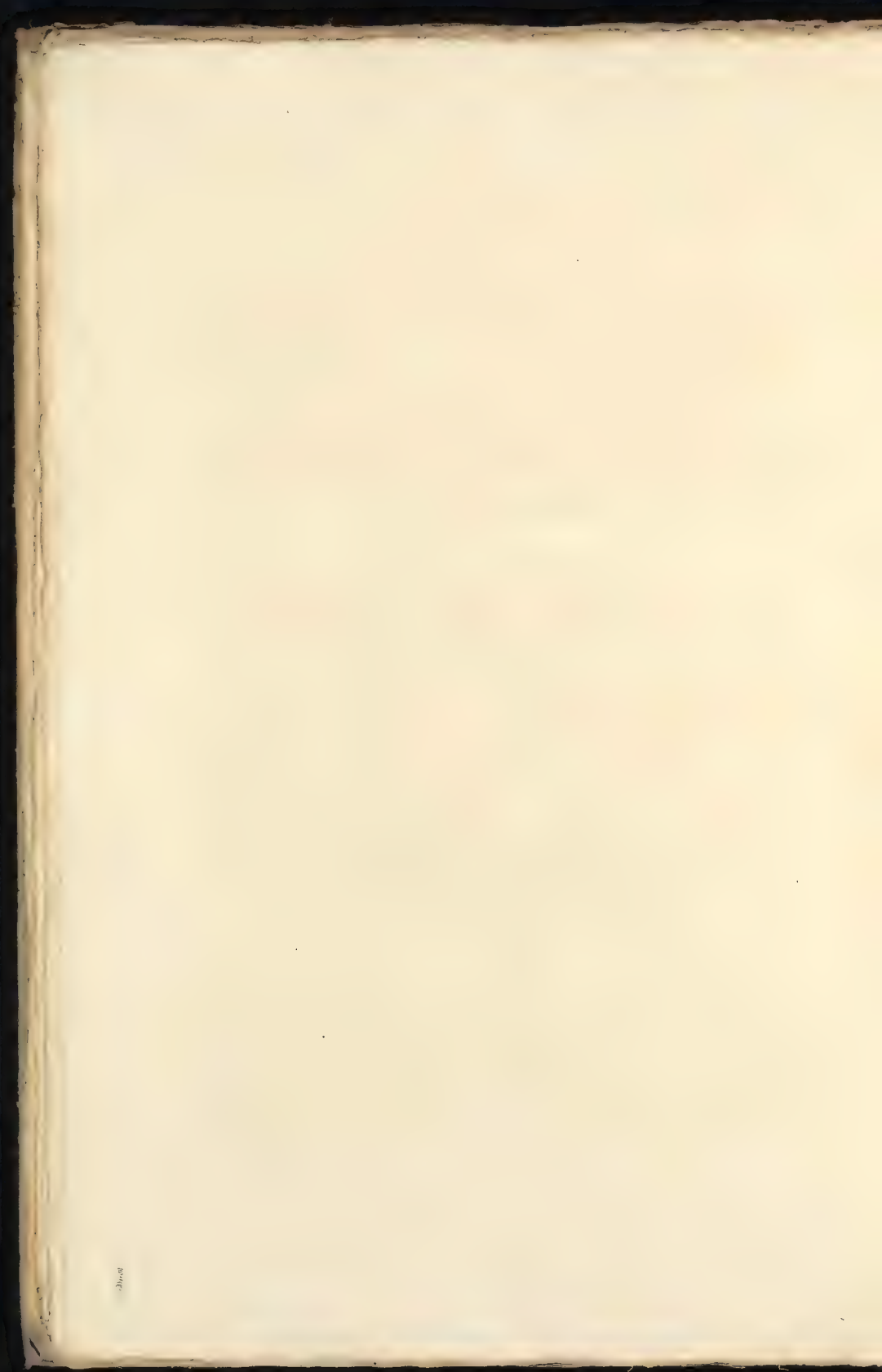
LL. Copying Room :

Plan of the Principal Floor

11. Viewed on the East











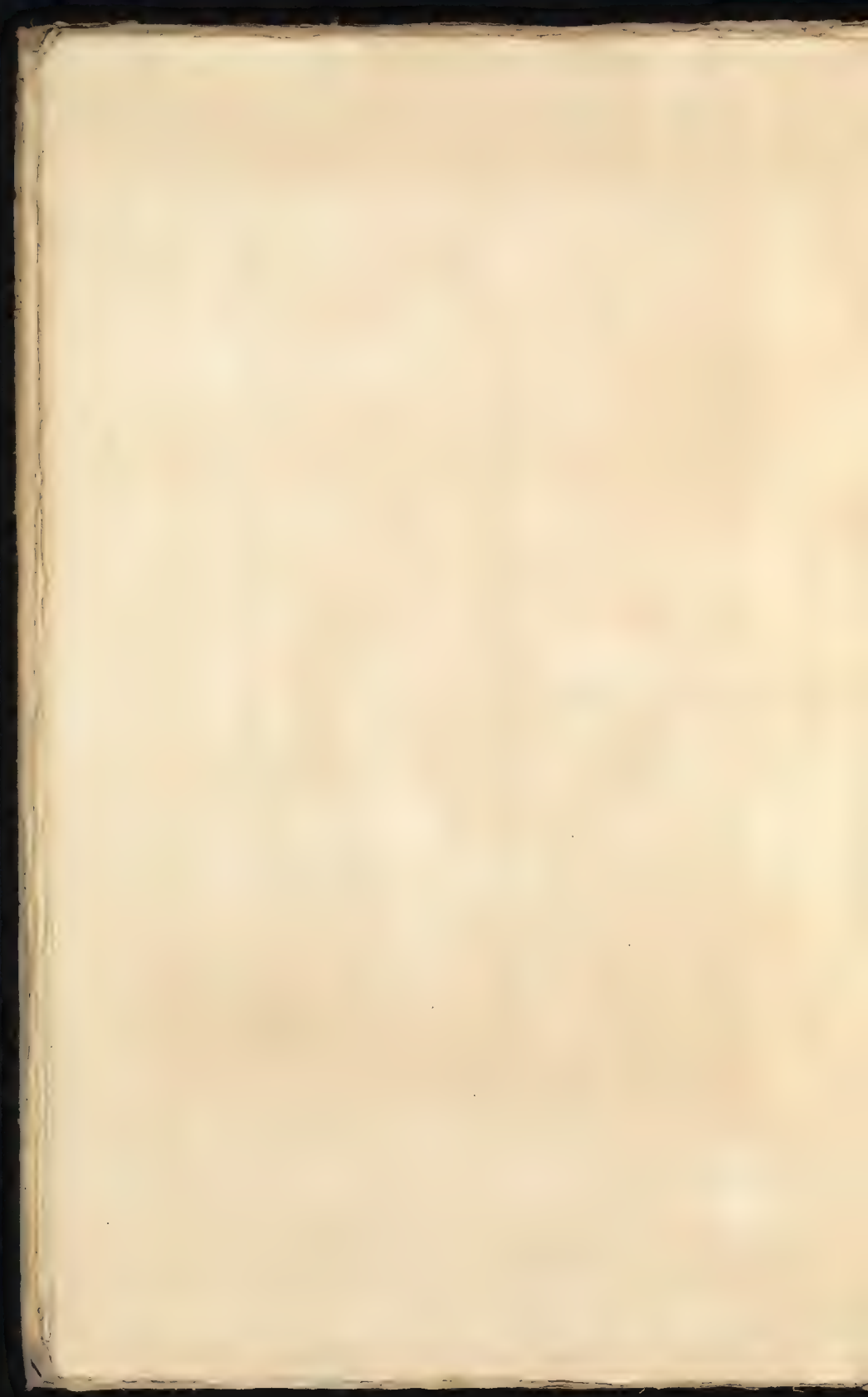
North

St. Martin's, Rome



front

Ex. B. 179. 1. 1.





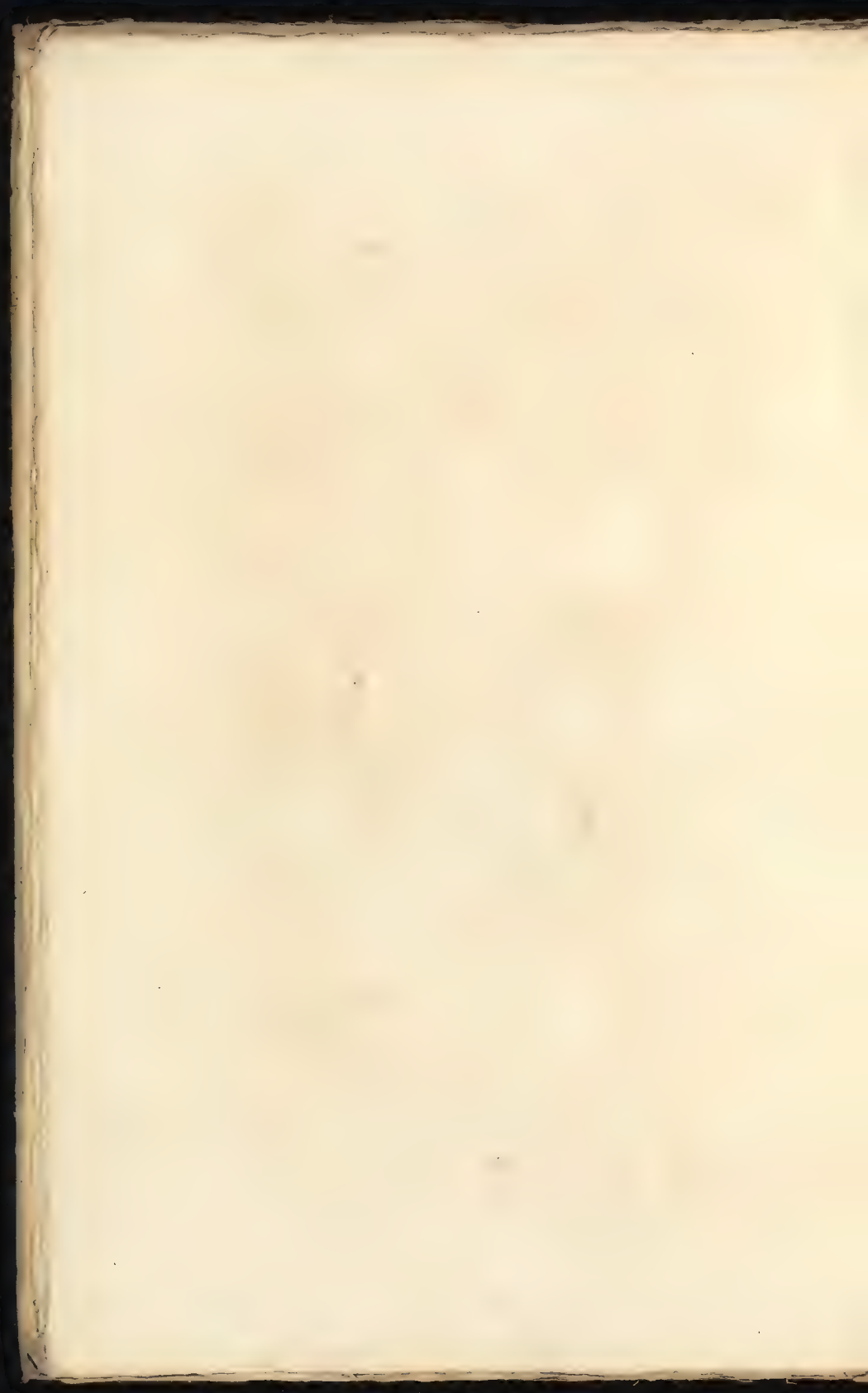
South

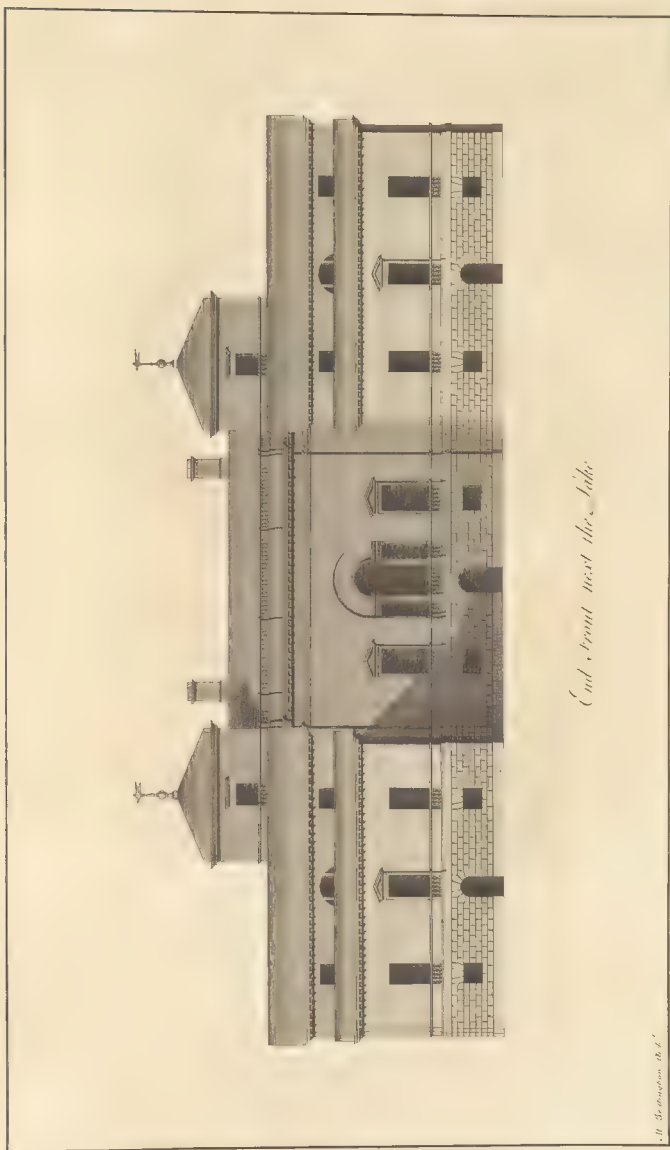
W. F. Chapman del.



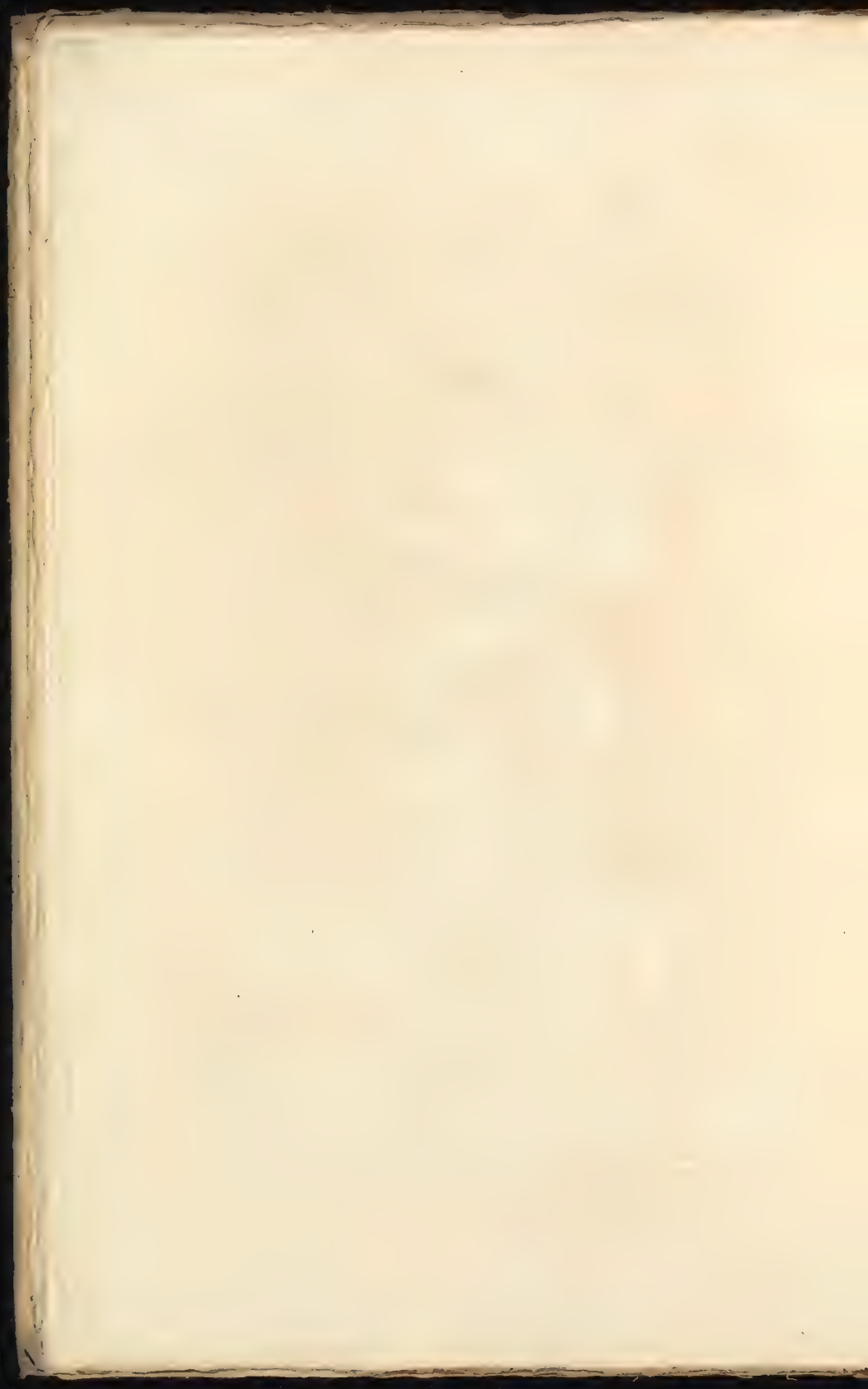
Front

Ex. Banks's design



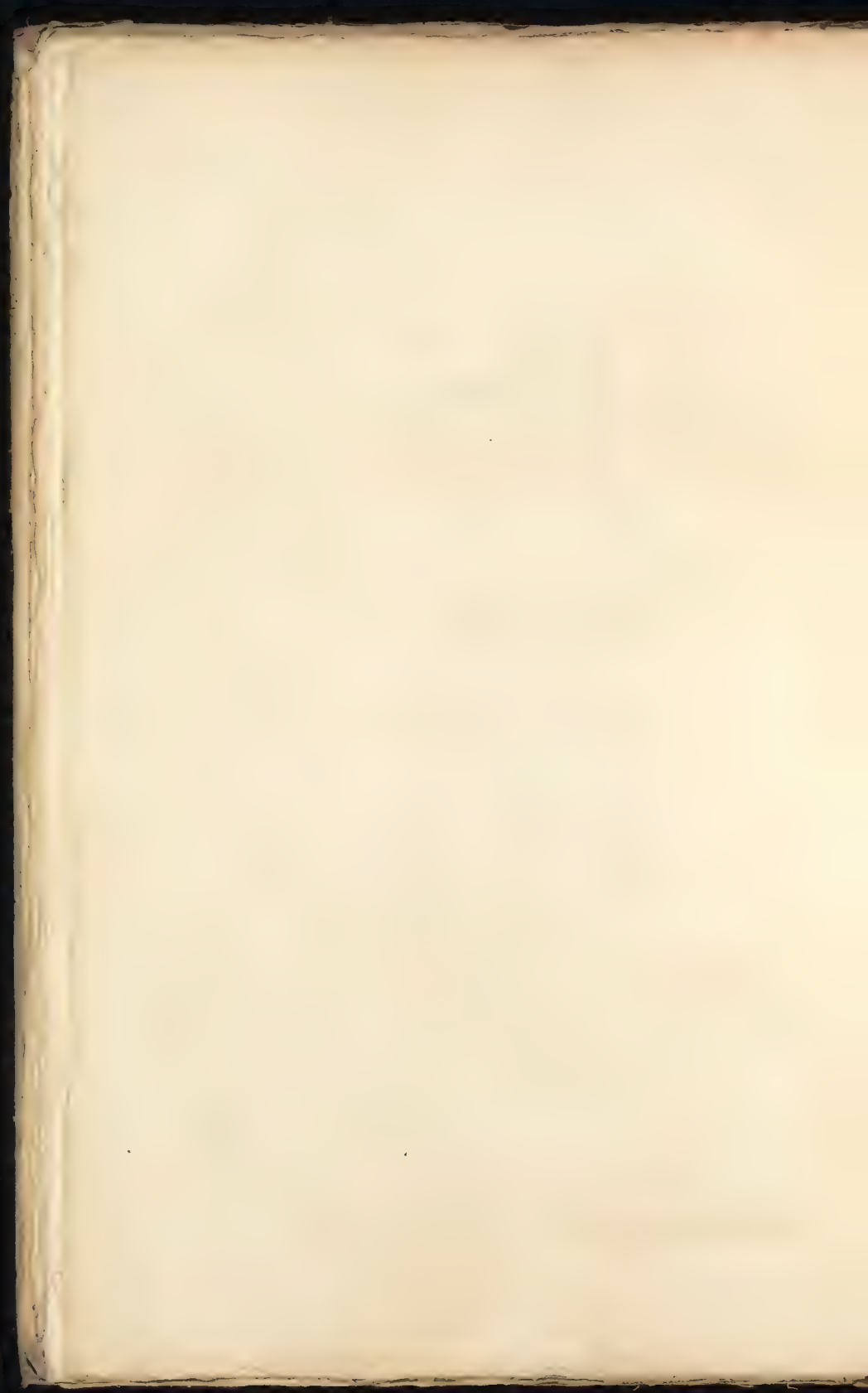


And, good night the lake



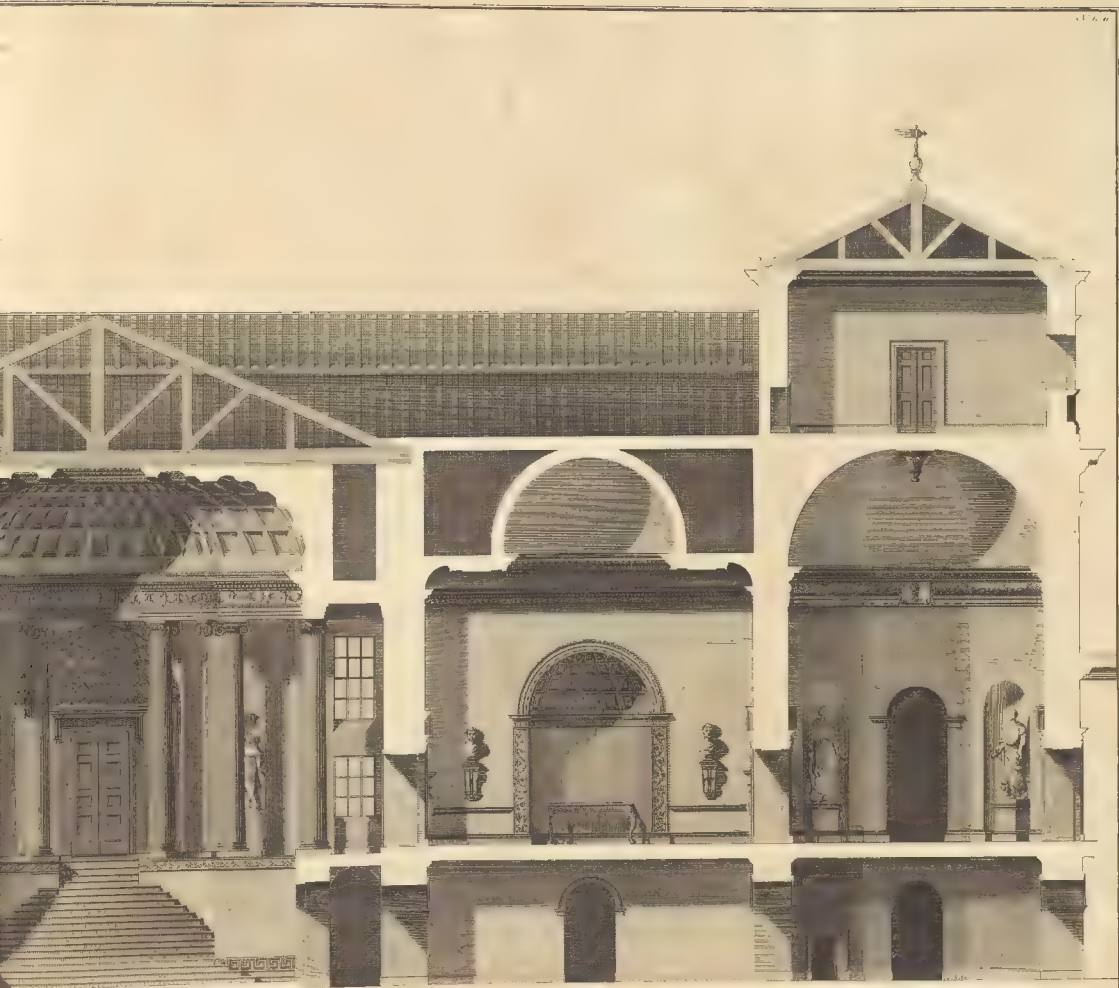


East End





Al. v. d. W. del.



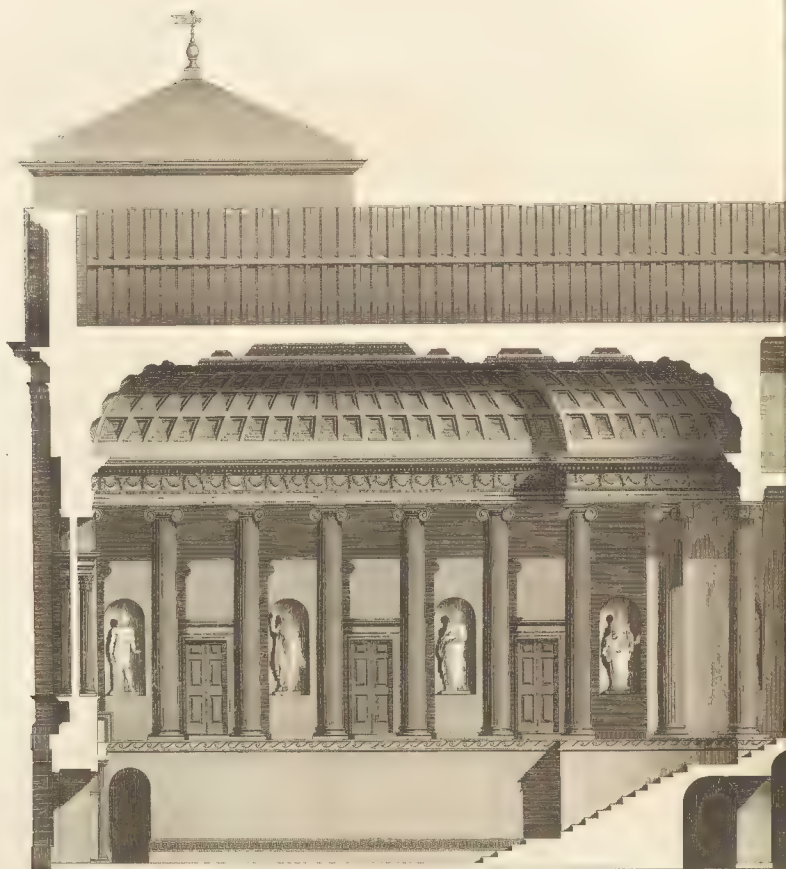
Hall, Section 2

J. B. 1800



M. J. B. 1890





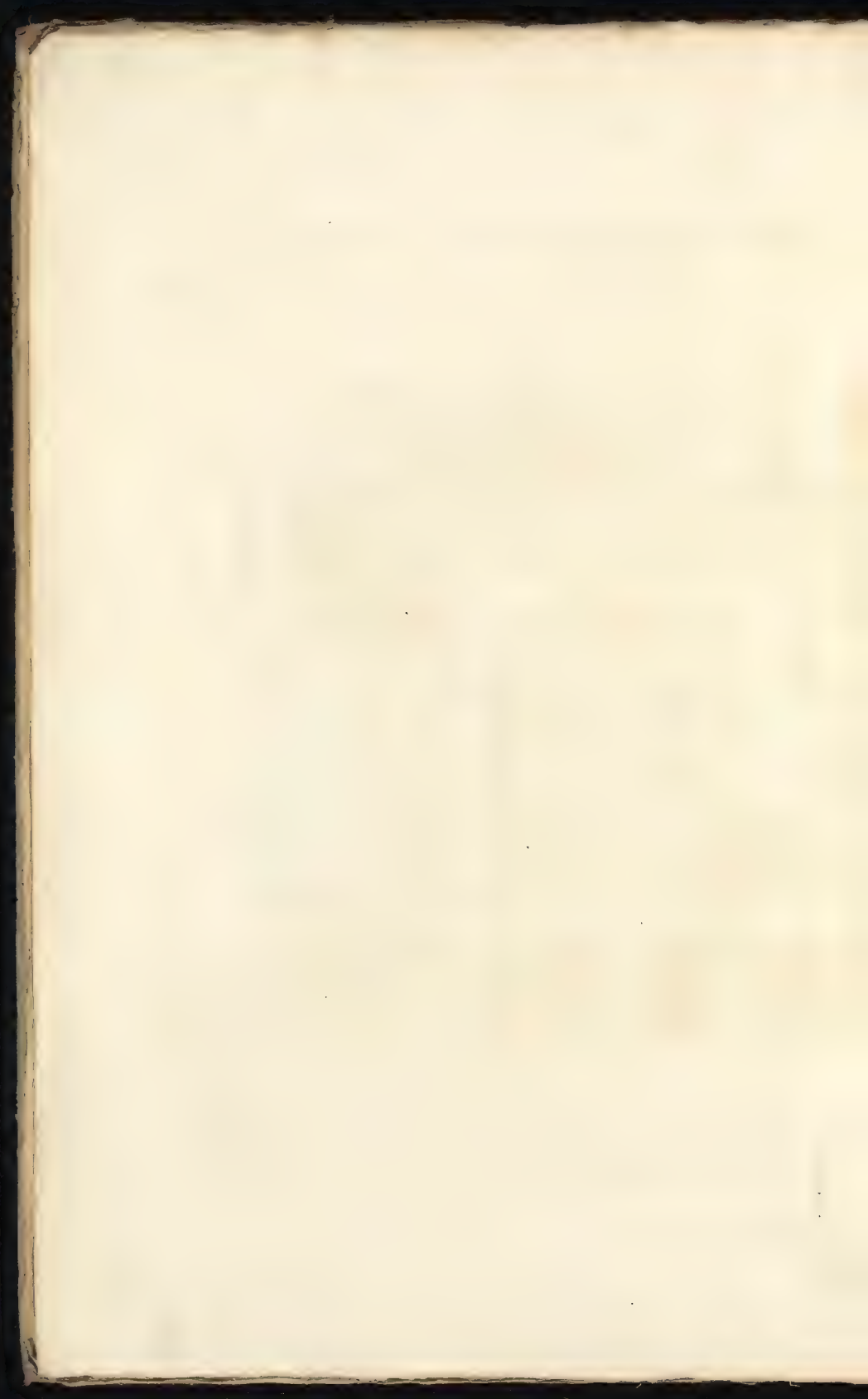
Summer Palace of the Hall

after a drawing by Giovanni Battista Piranesi



Sileon

und Kist





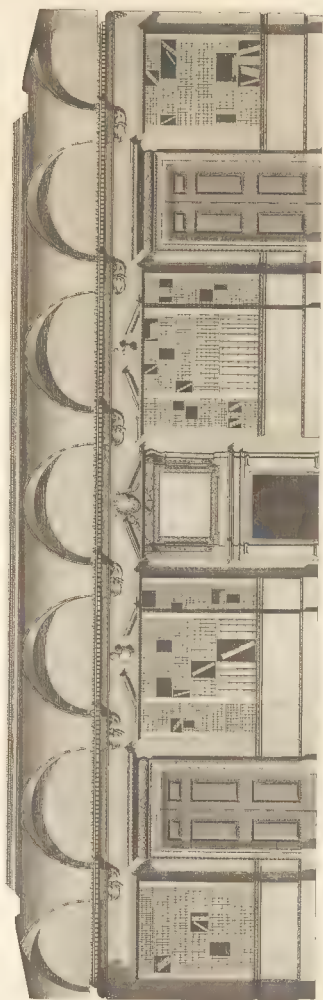


• Section •

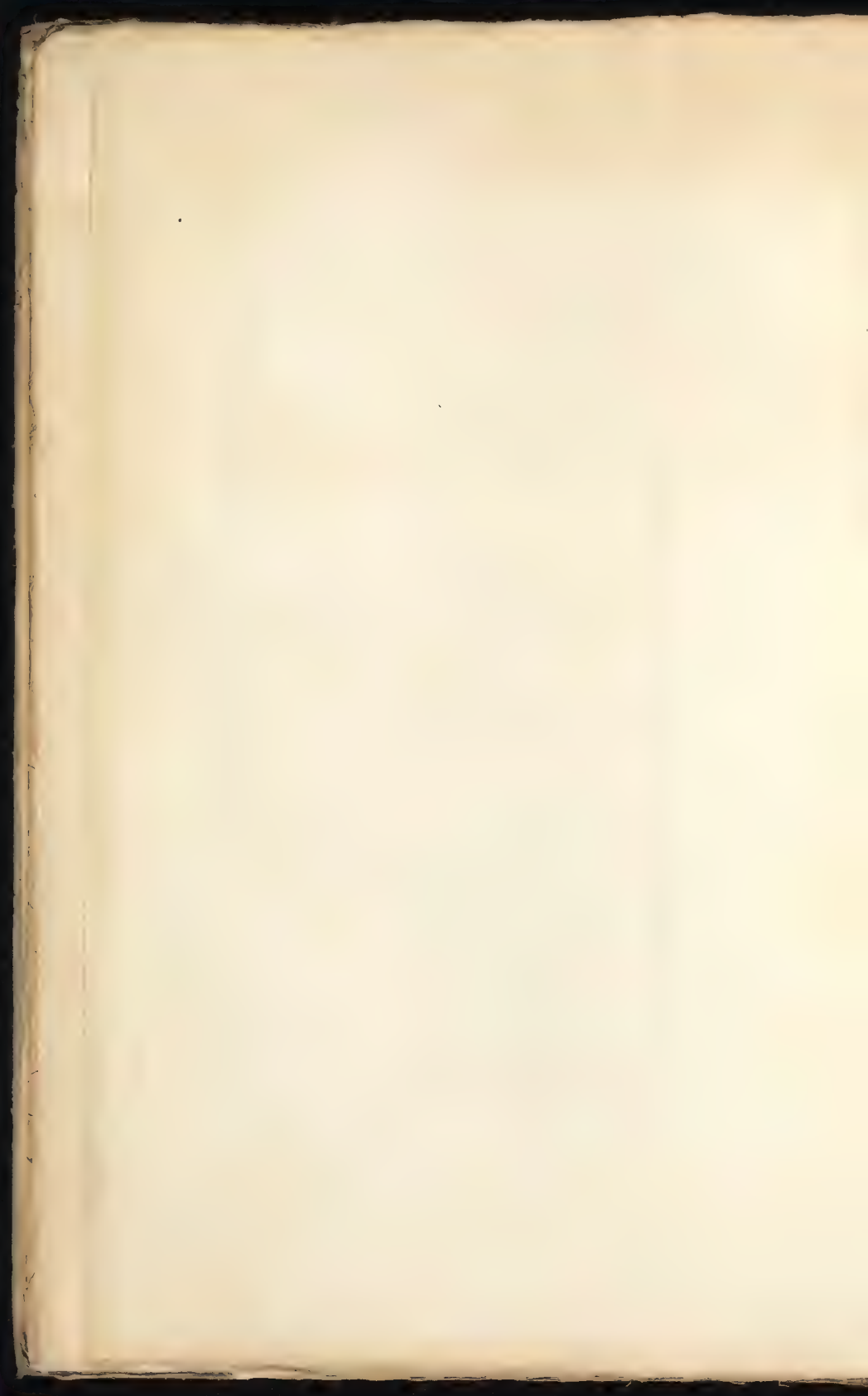
T. Miller & Co.



J. K. [illegible] [illegible]

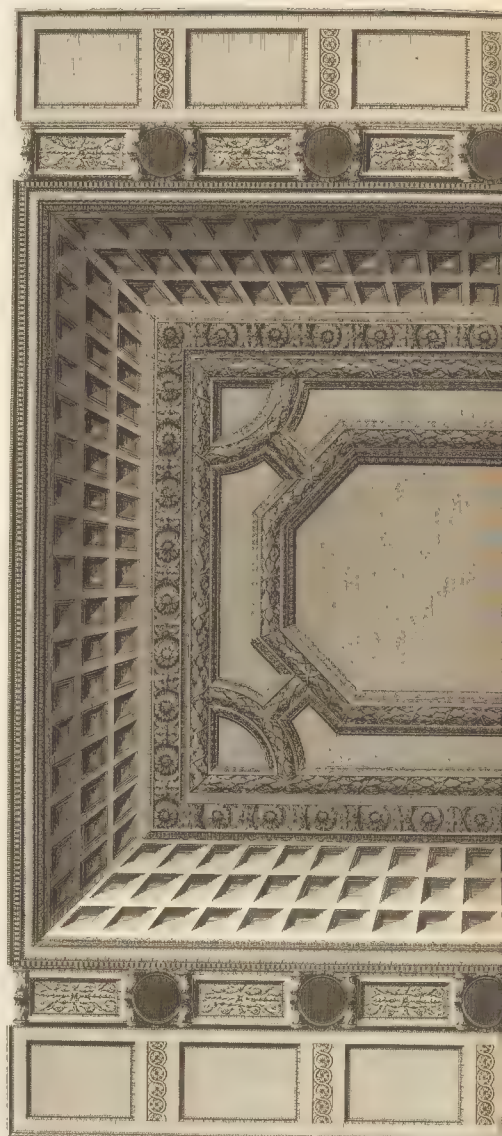
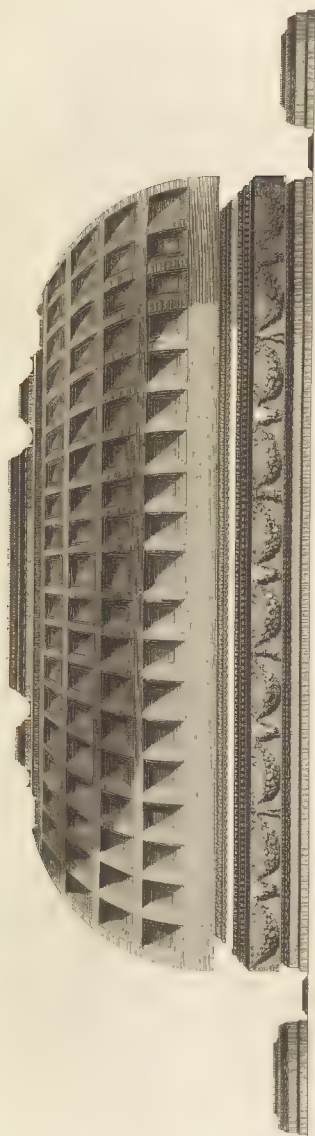


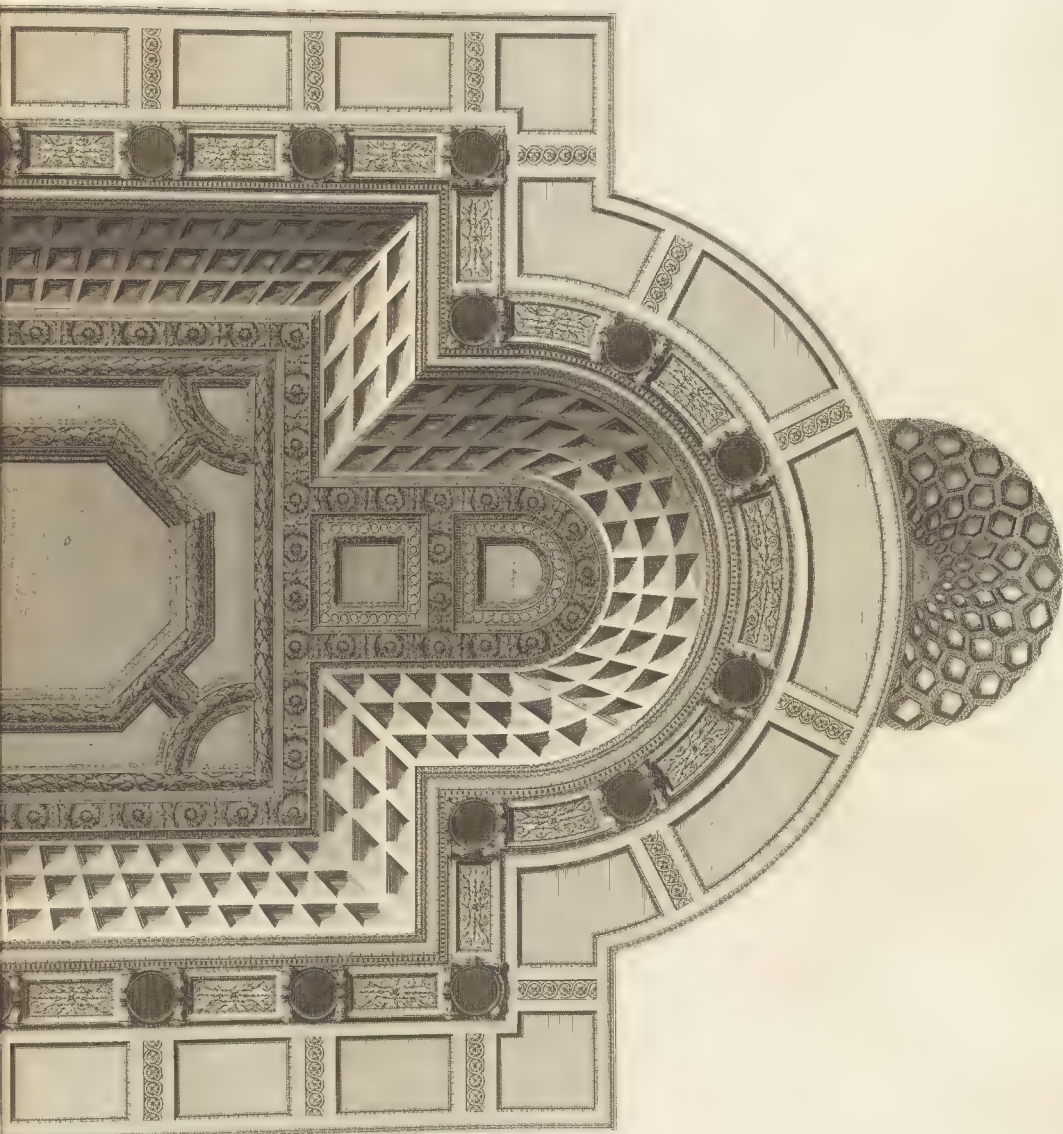
Section of the Library.







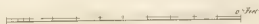
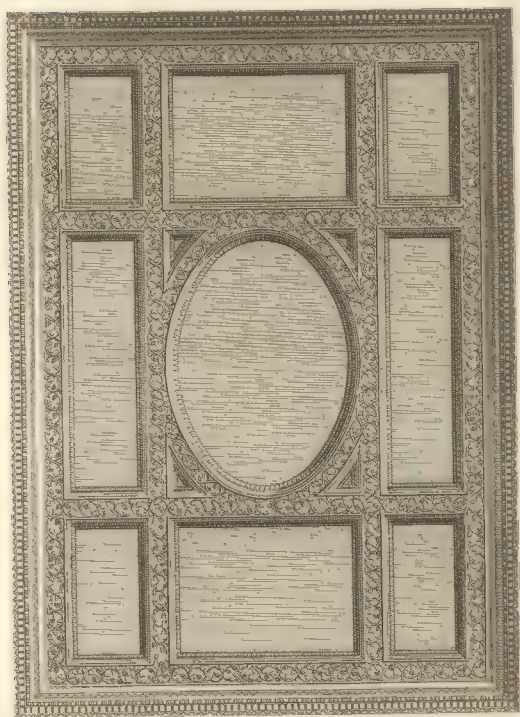




Hall Ceiling

Stamman, 1876, 1877



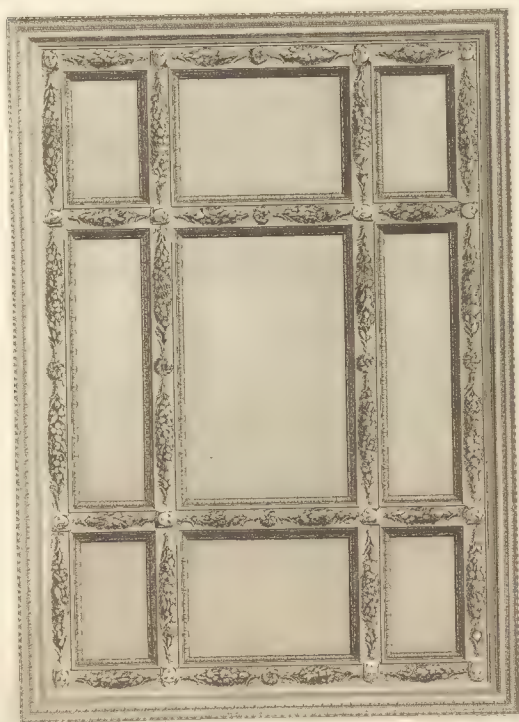


Drawing Room Ceiling

Wm. Jones & Co. London

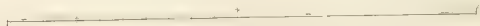
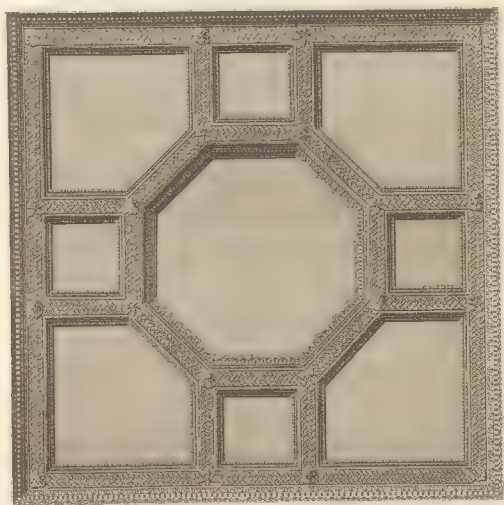
Wm. Jones & Co.



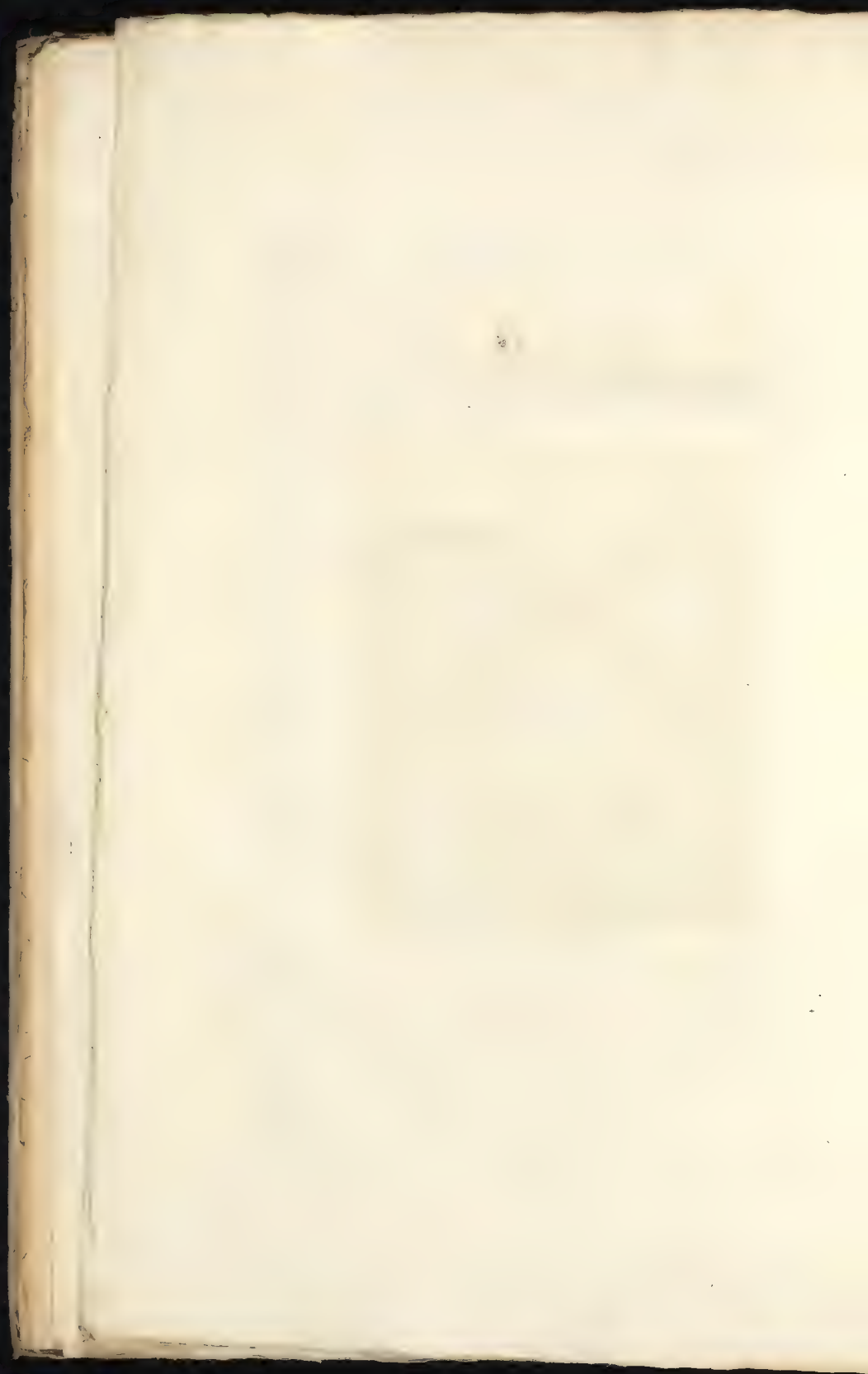


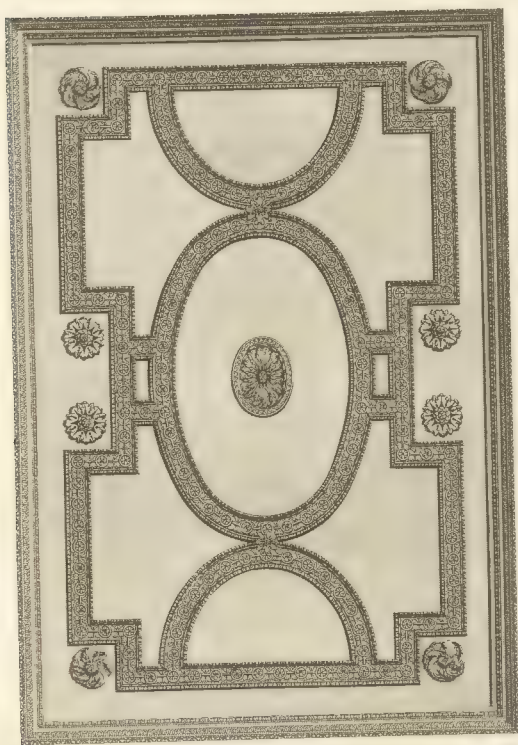
Design of a Window.





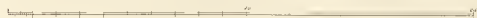
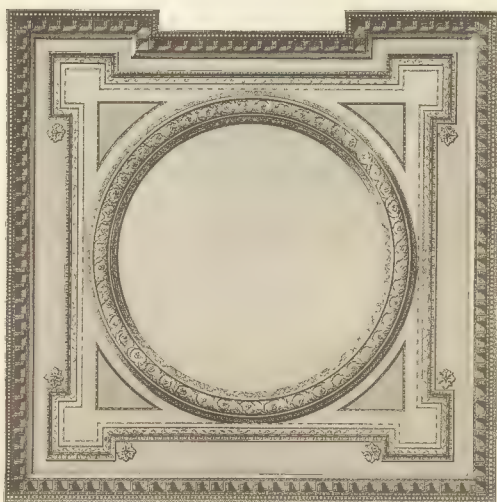
Stück' d'geprägten Vorhang





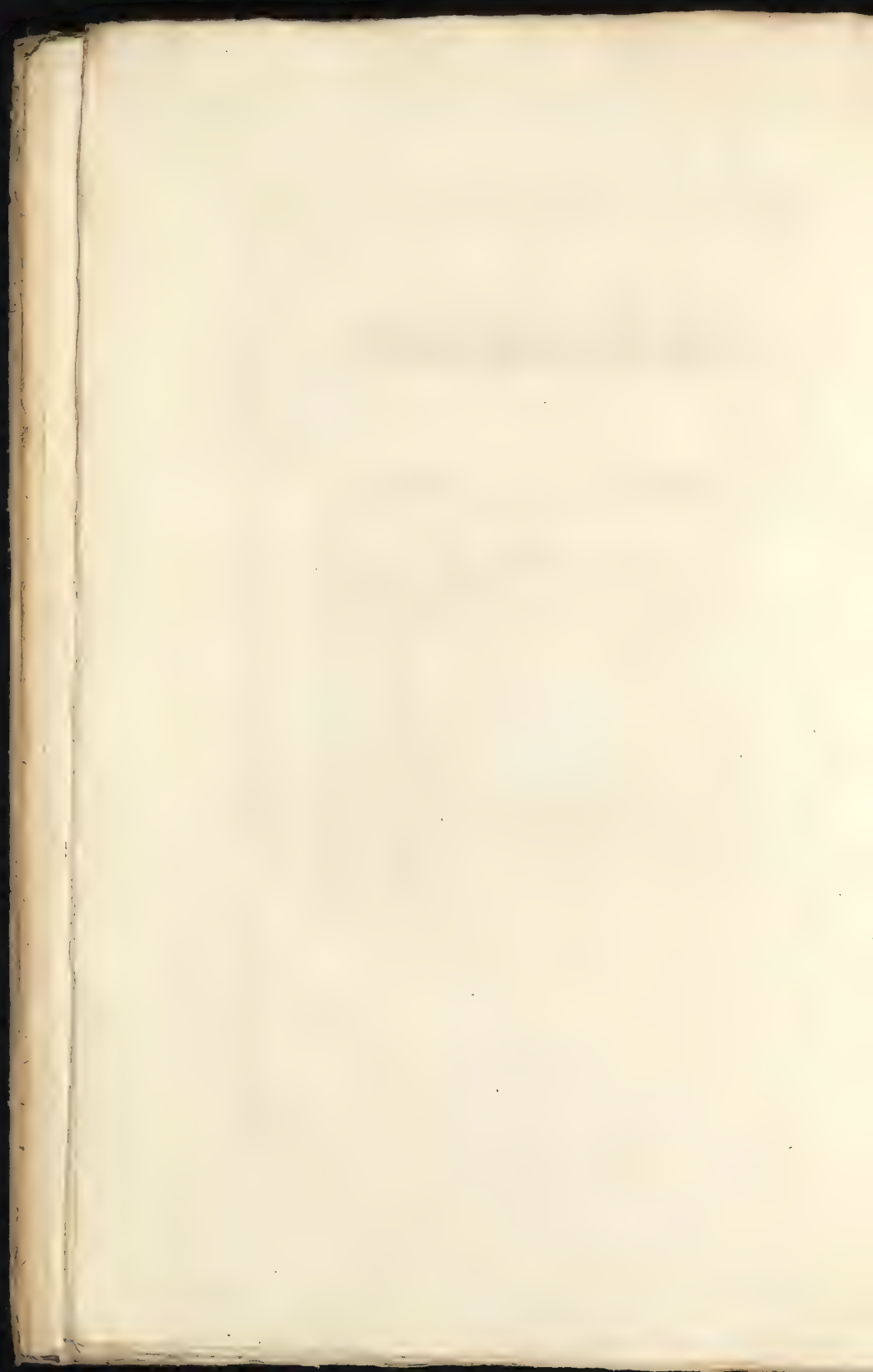
White Port Chamber Ceiling

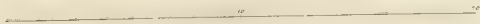
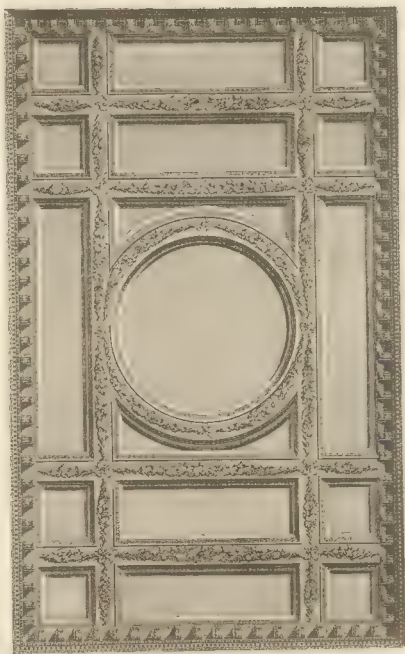




North Bed Chamber Ceiling

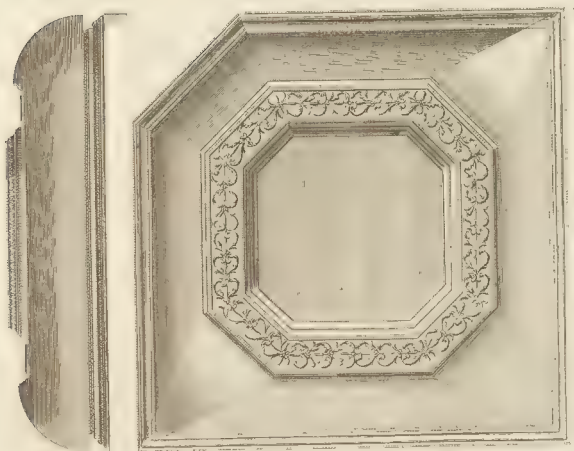
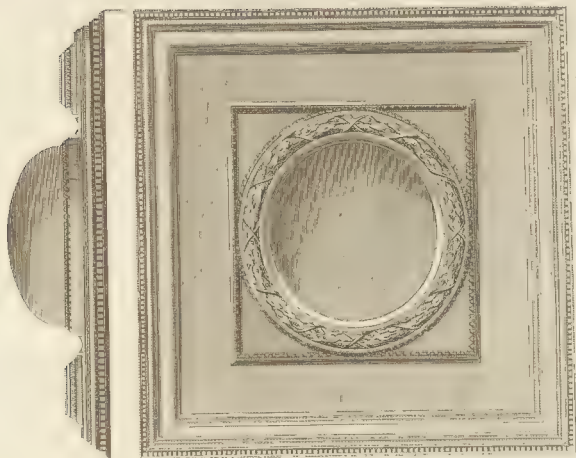
S. Walter, sculp.





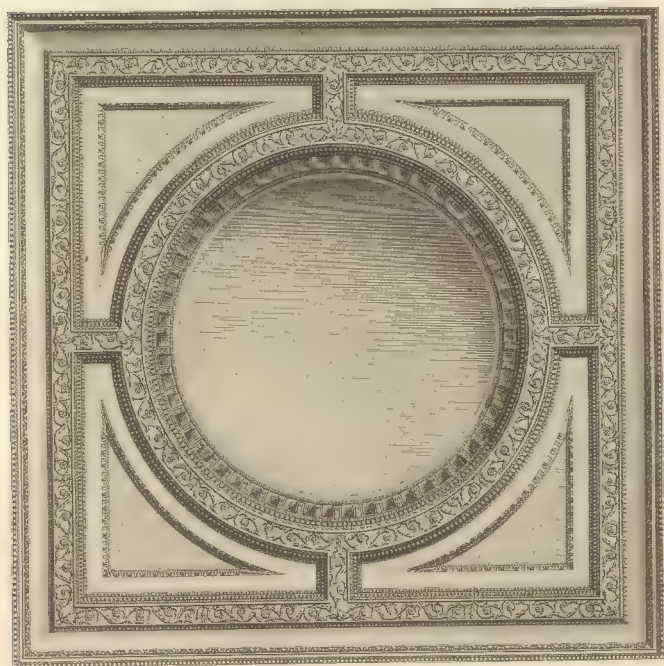
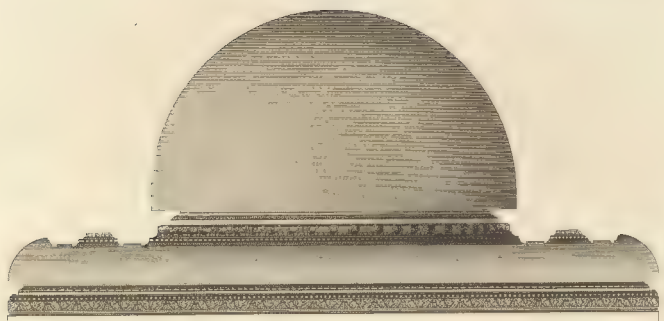
South Division of House Ceiling





Châsses à vitres, et Châsses

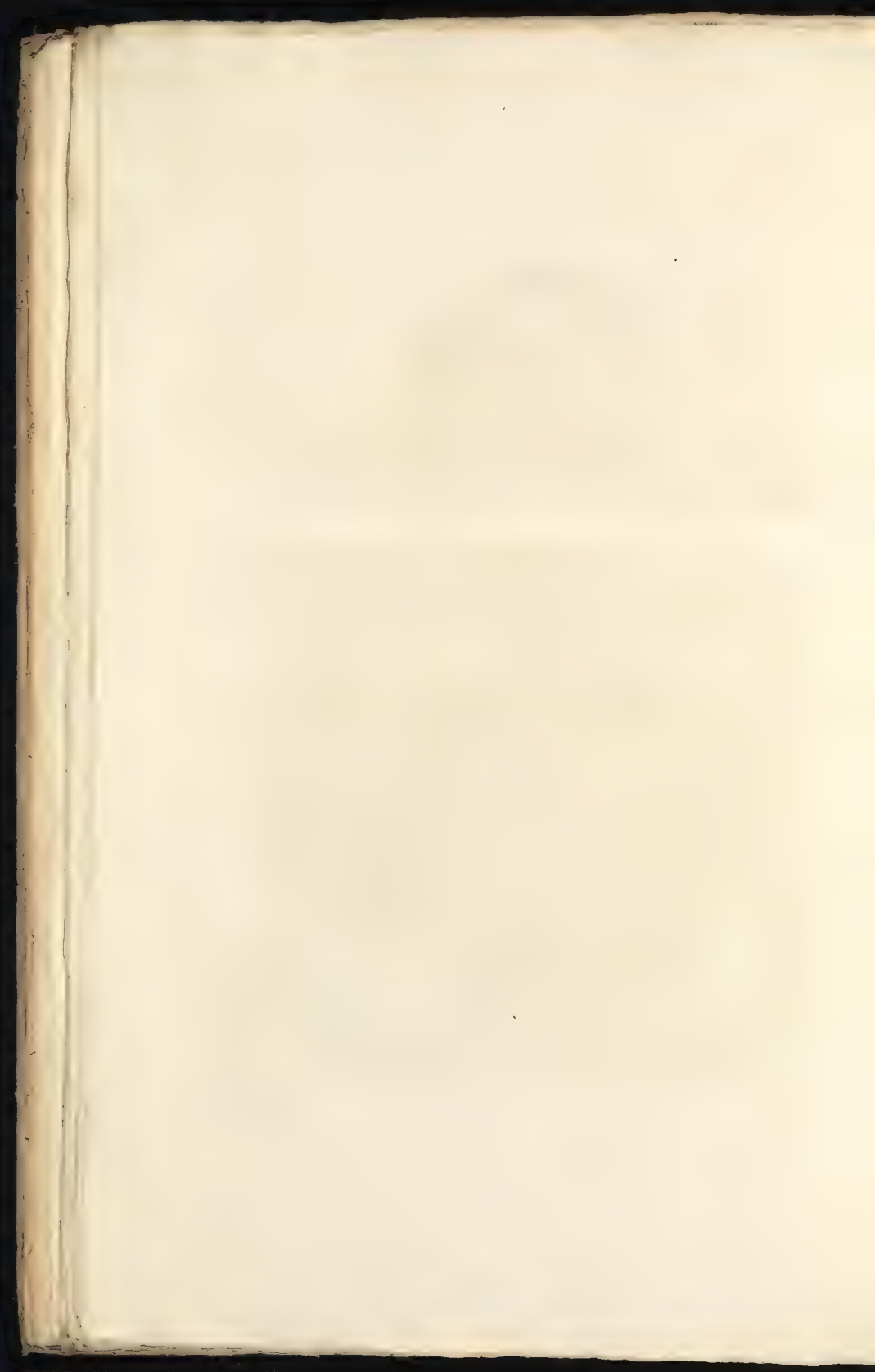


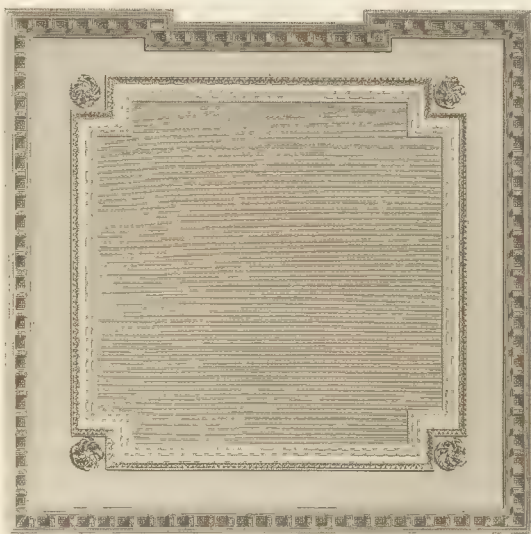


large piece

first 2 may be cut out

cut out

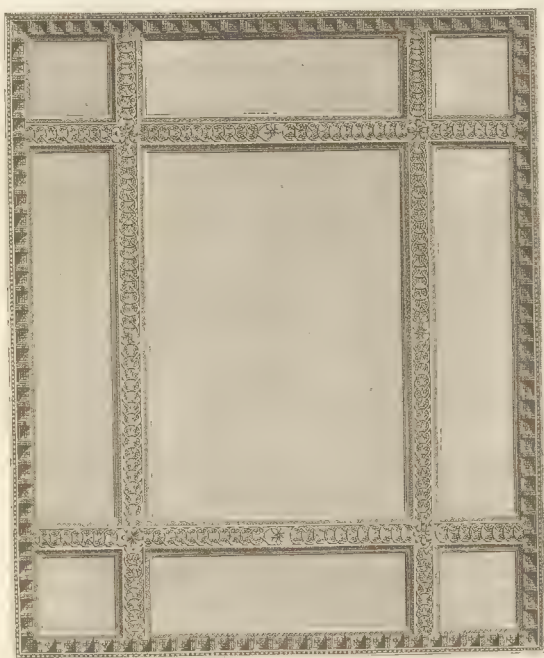




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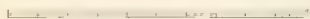
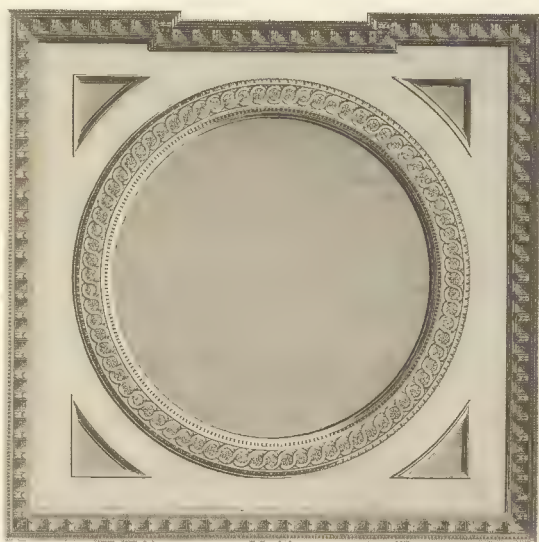
Print Chamber taking Old Money



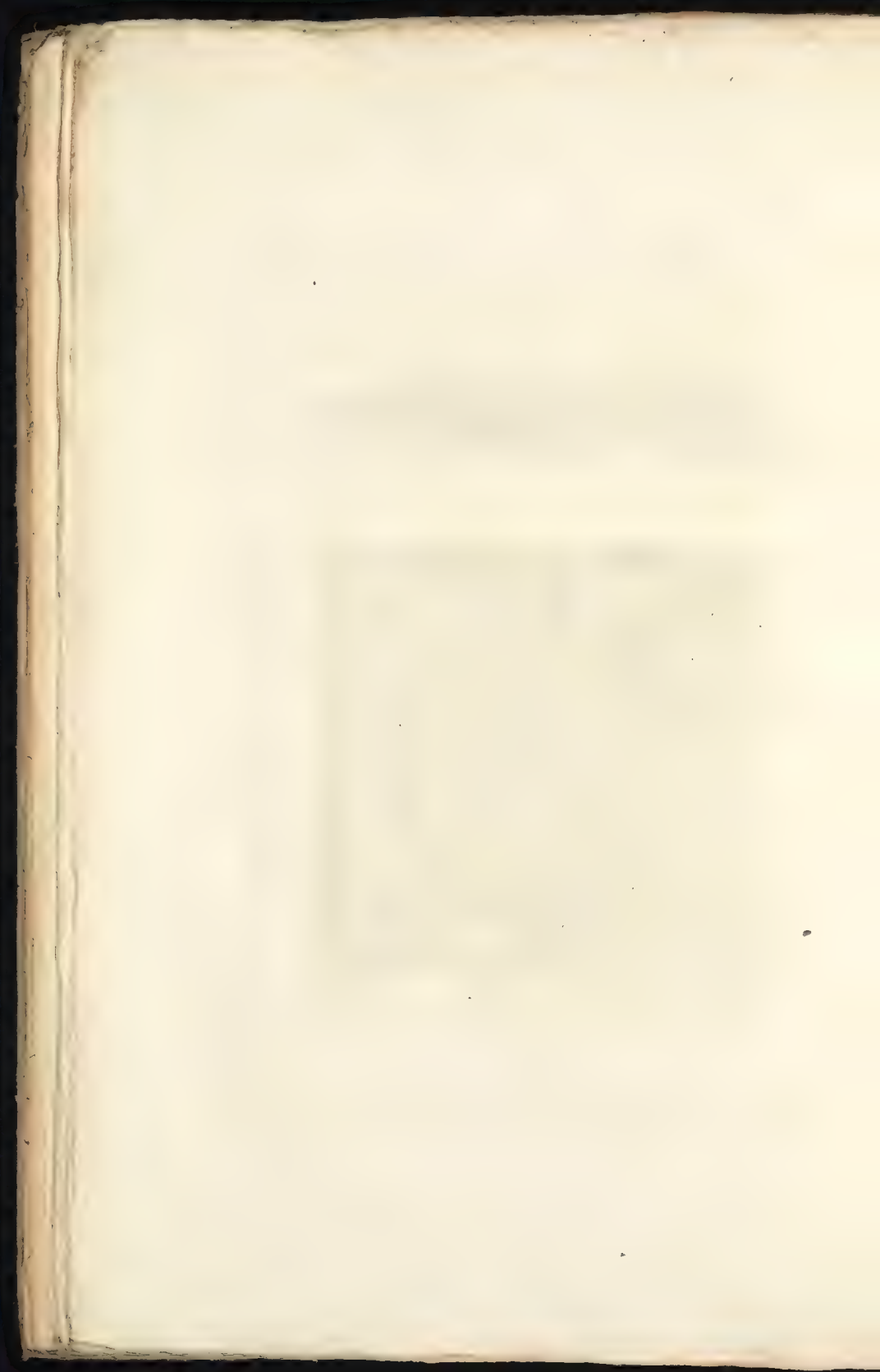


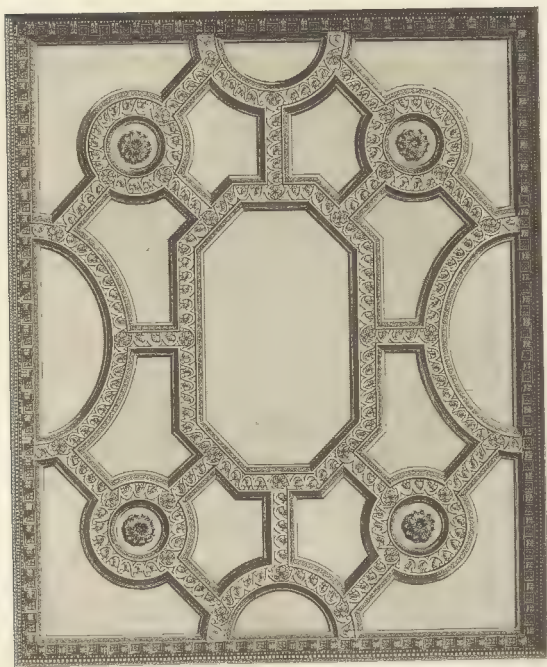
London's Design of the new Catalogue of the Museum





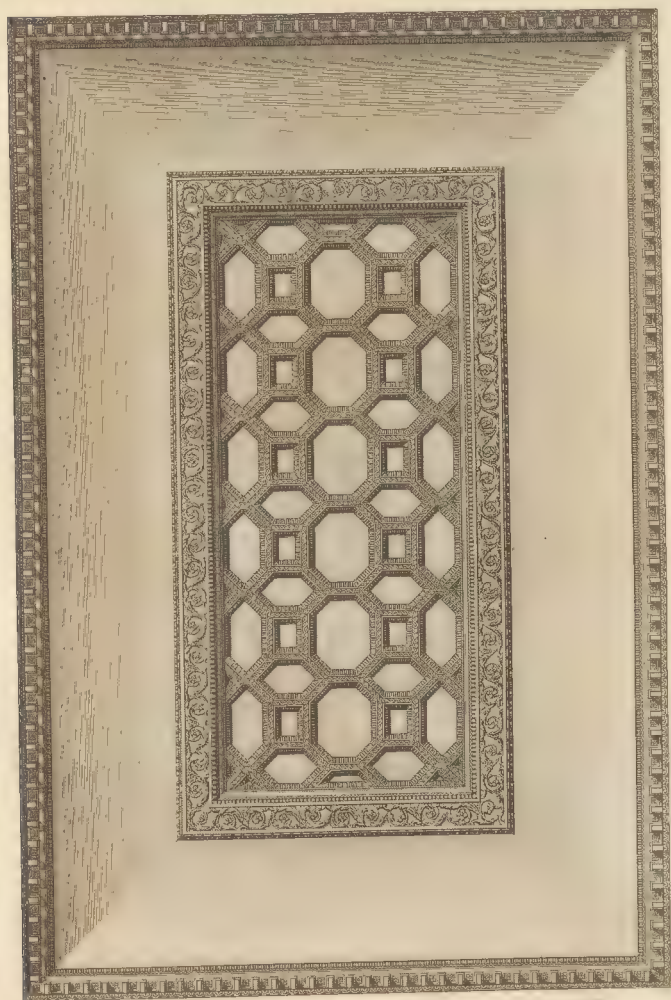
Real Chamber's feeling Old King.





Lady Leicester's ceiling - Room Ceiling, Old Bury.





Palace Ceiling



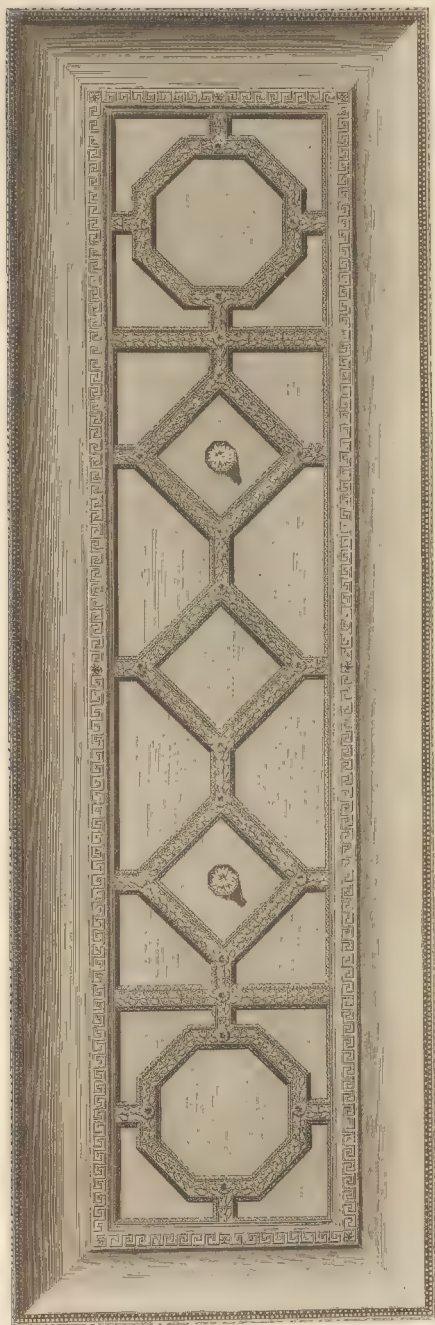


See p. 100 of the book

Plates of the book

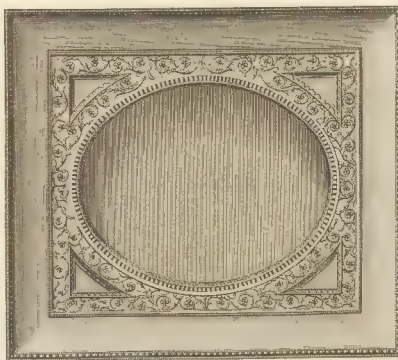
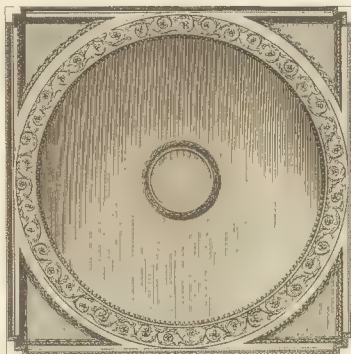
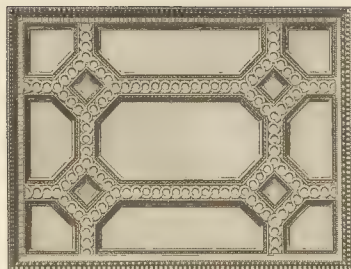
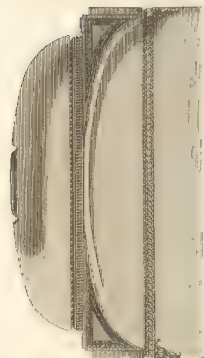
See p. 100 of the book





Library Catalog





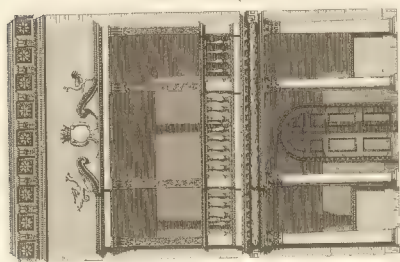
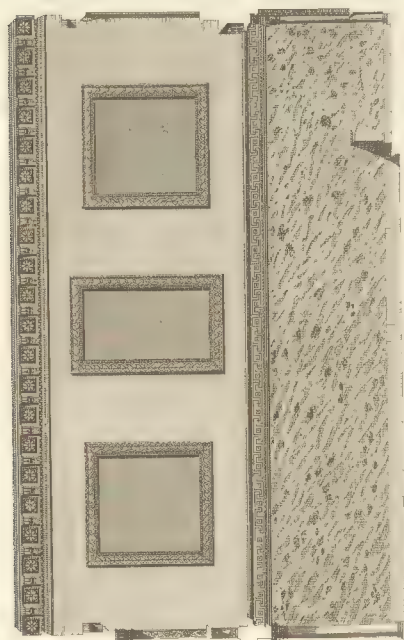
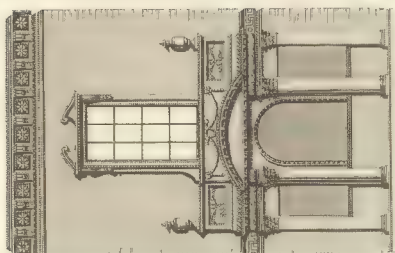
Early American Chest Locking
in the same way

—Rural Chest Locking & Vaulting.

—Rural Chest Locking & Vaulting.

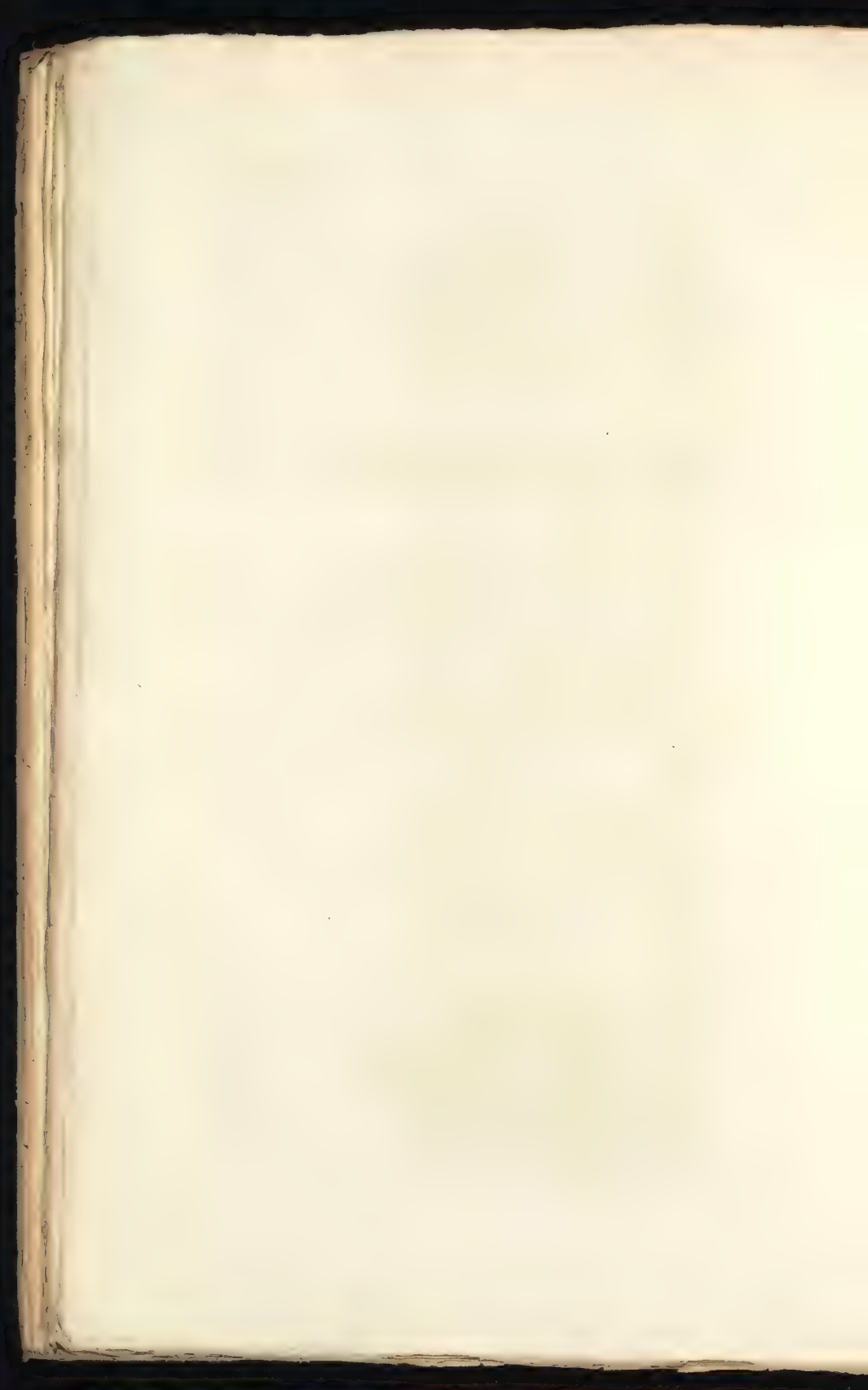
25, 26, 27





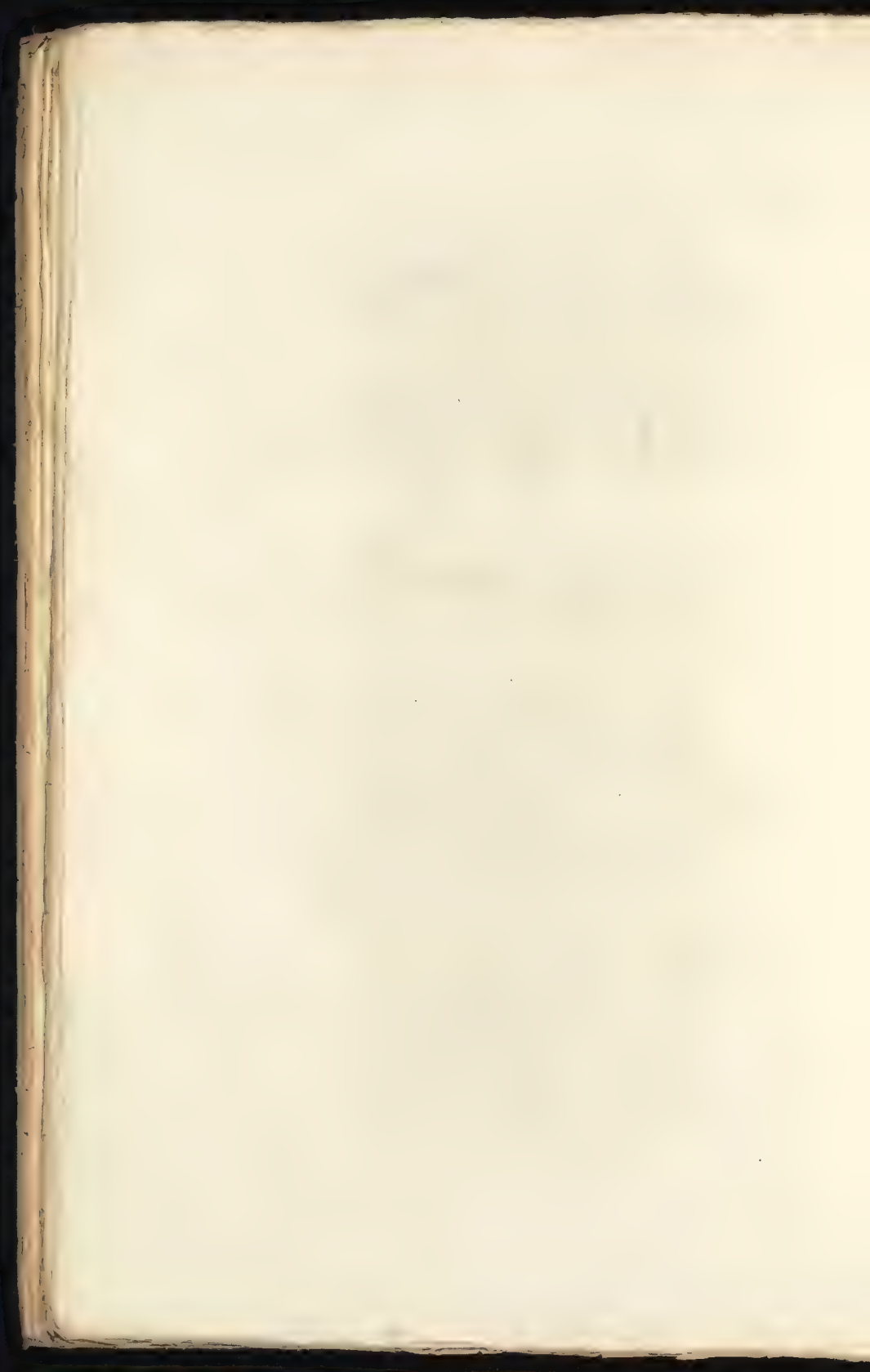
London 11/10/1894

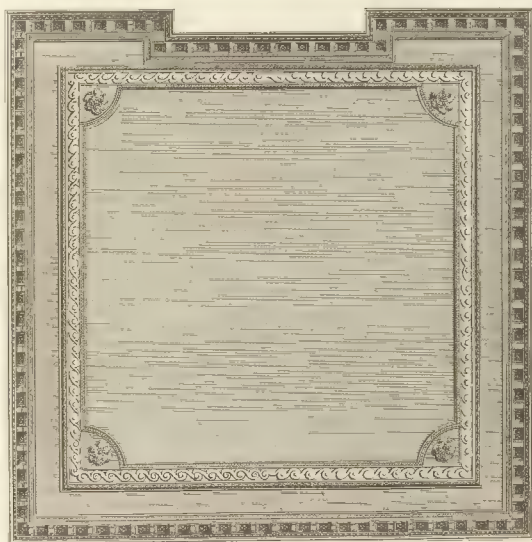
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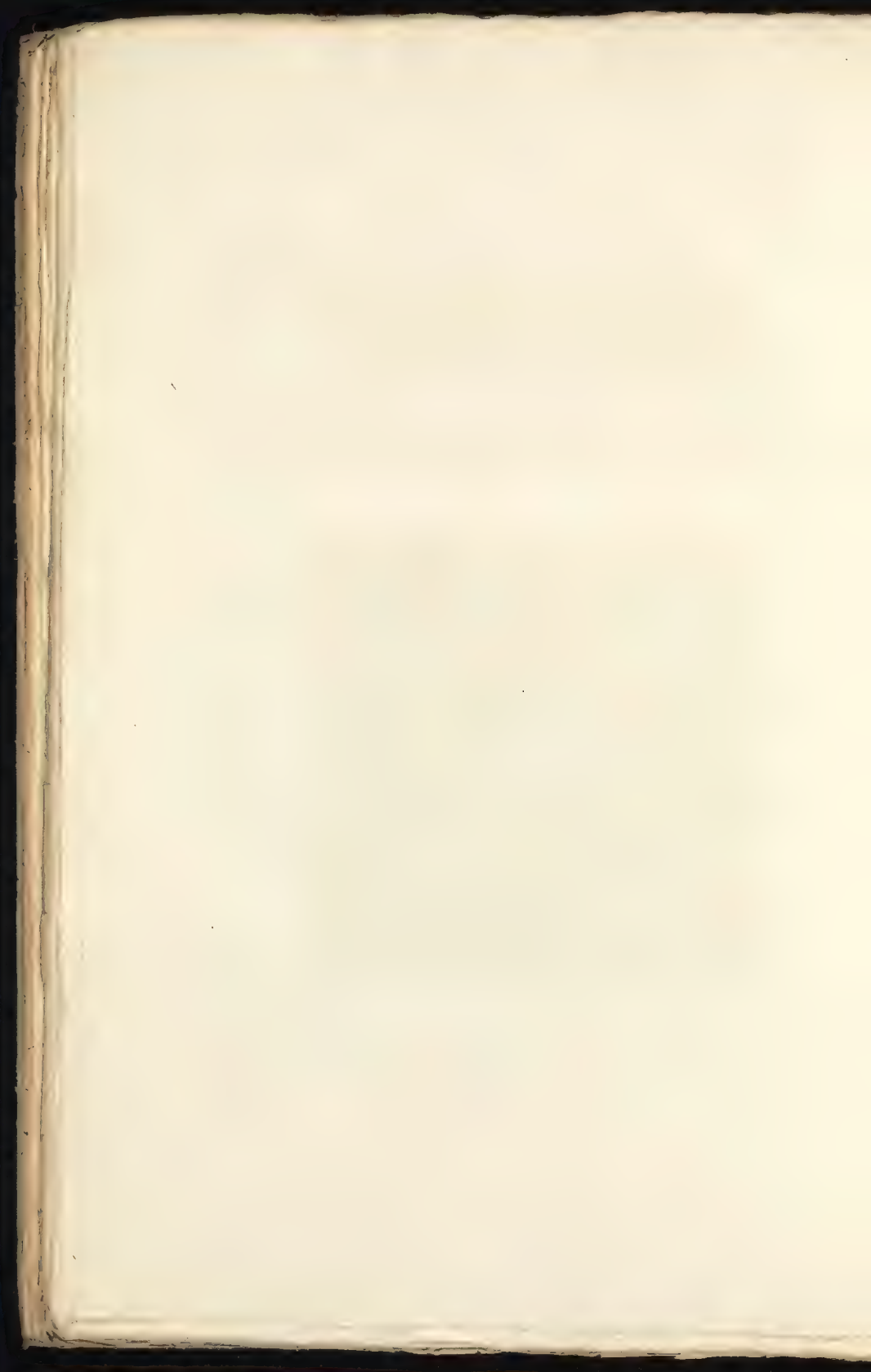
Chapel Window

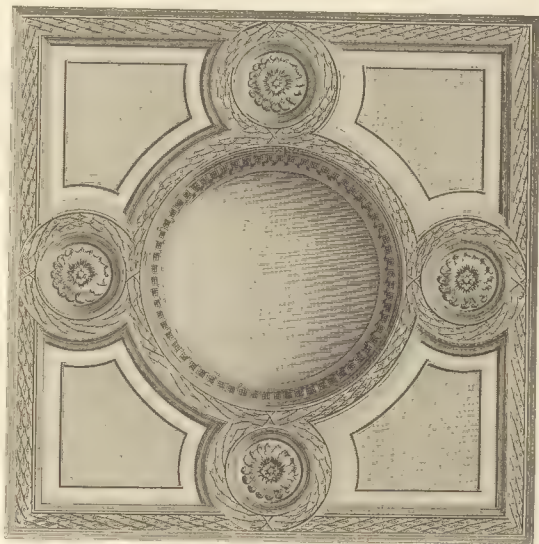




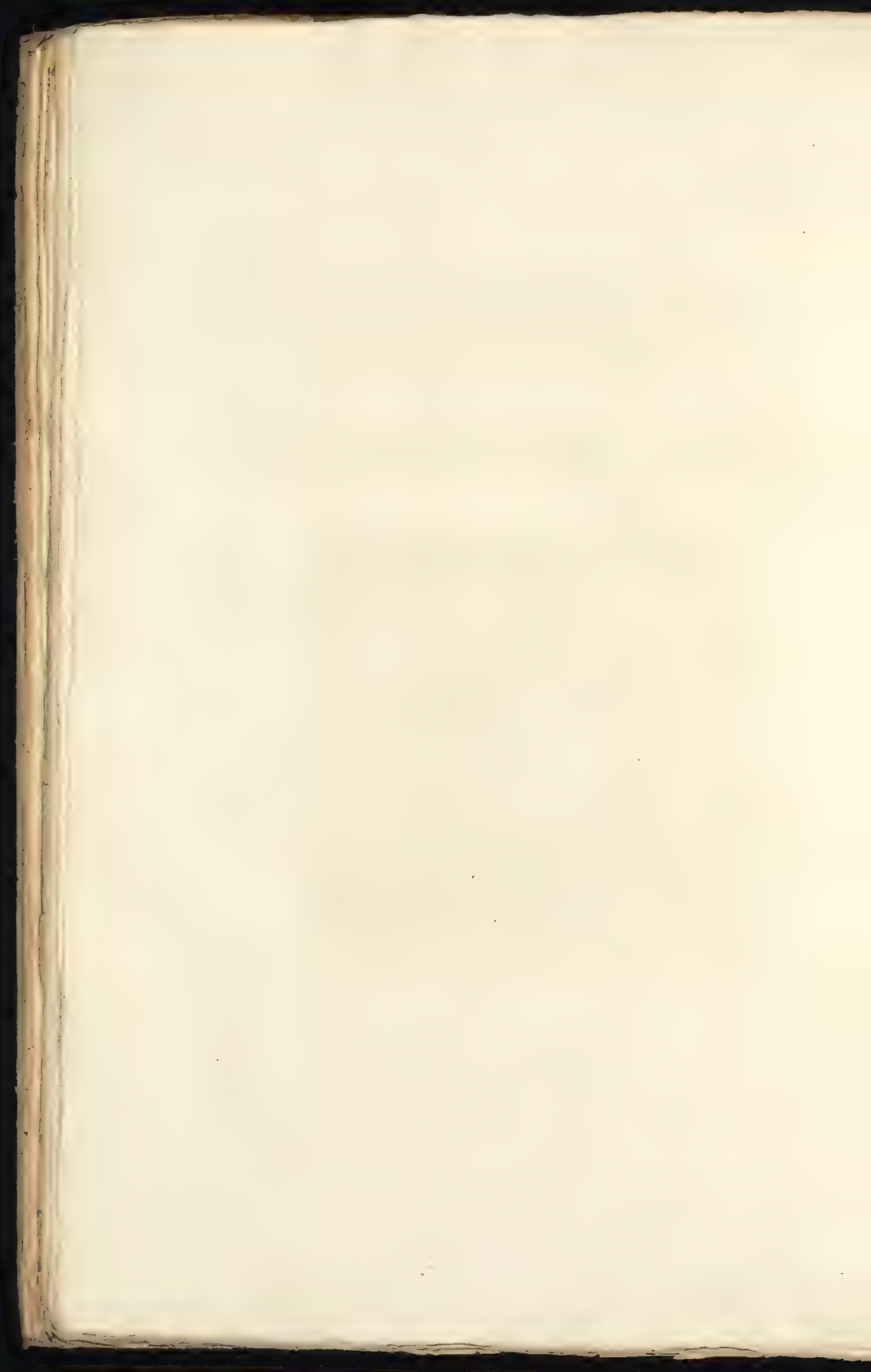
Ante-Room Ceiling, & Side Wall.

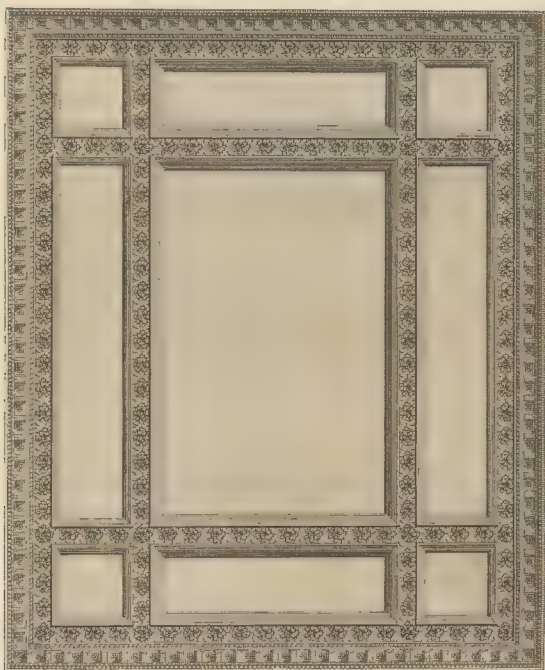
James C. Smith, Esq.





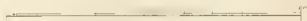
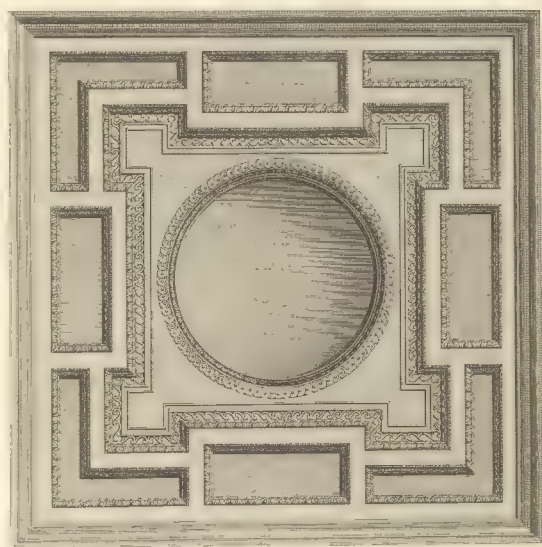
Decorative Bed Chamber Ceiling - New Way





Panel is 1/2 the width of every Room Ceiling. See Wing.

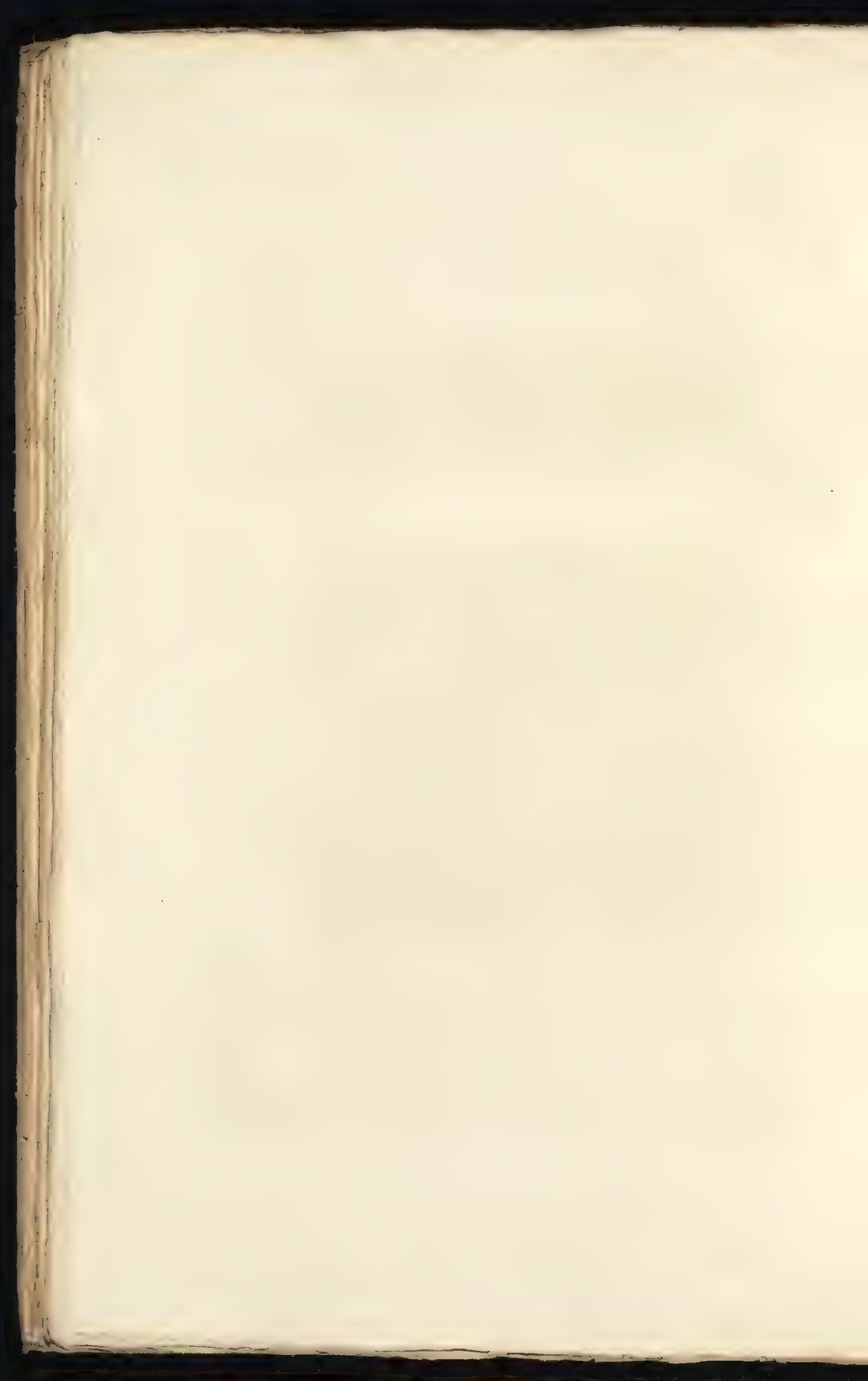


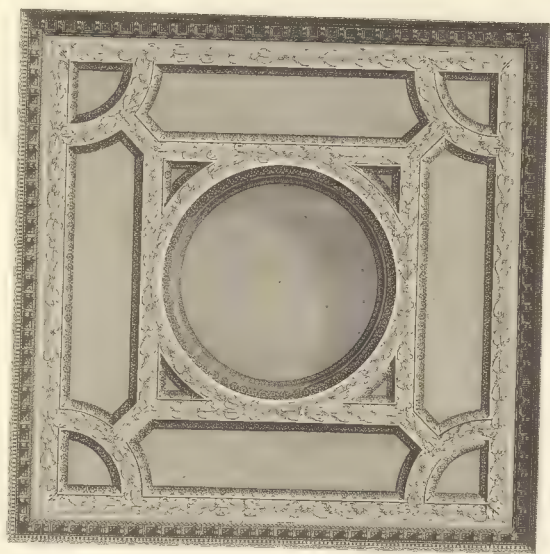


Blue and Yellow Red Chamber Ceiling, New Bury

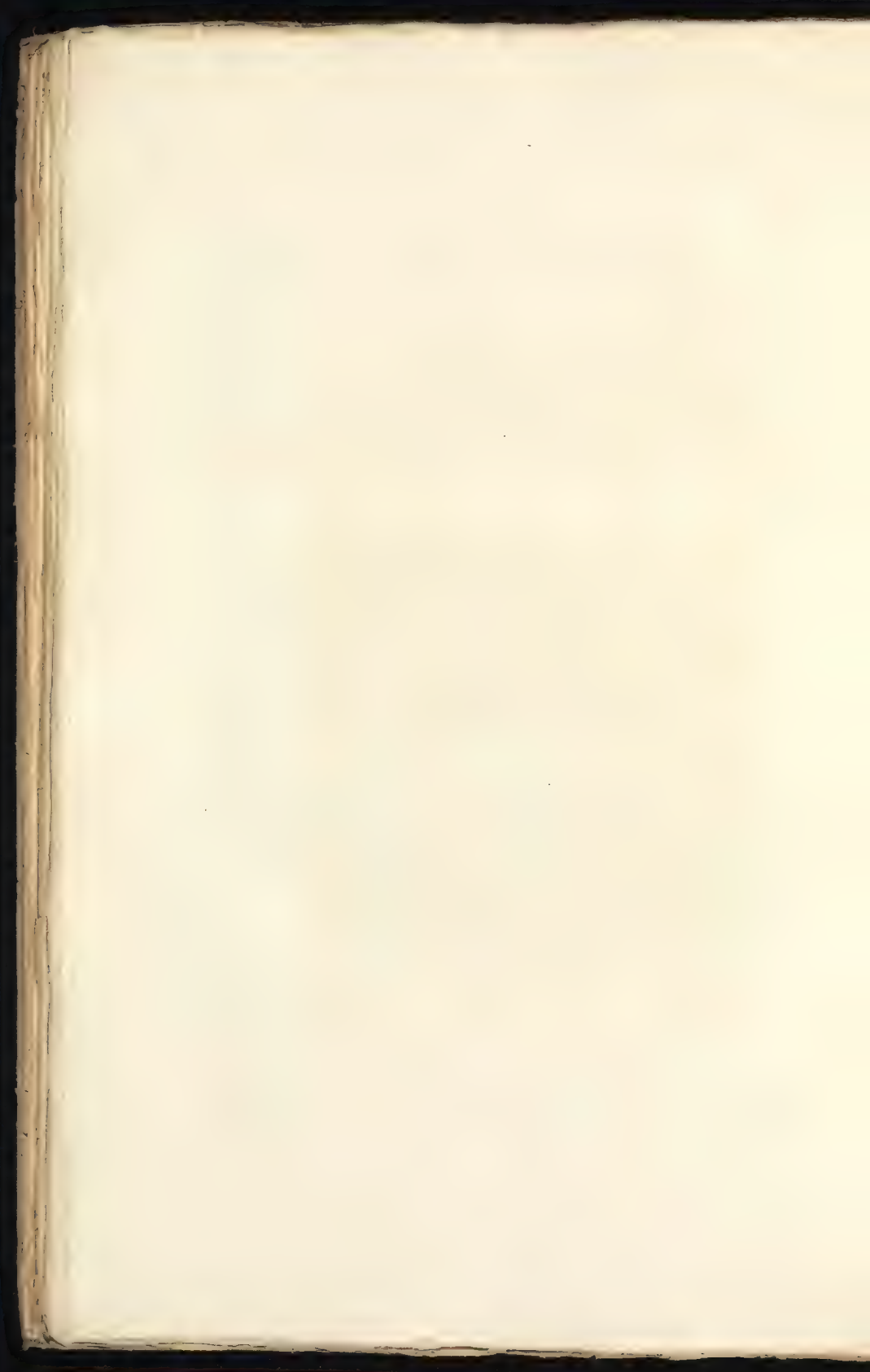
From private collection

W. H. Smith



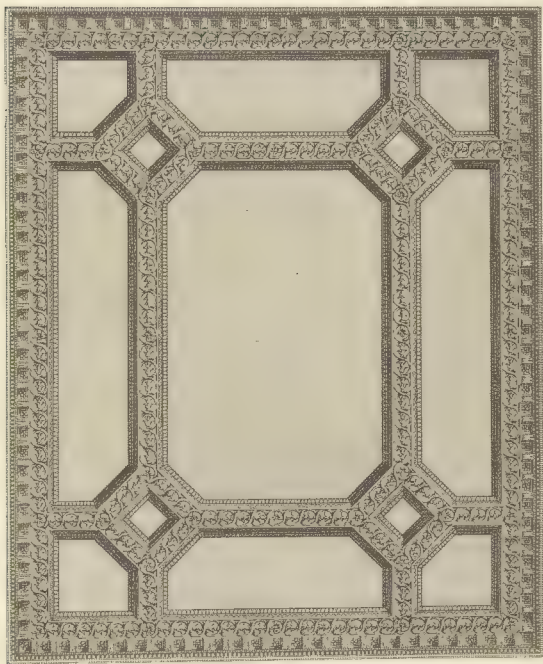


'Green & Gilding from Ceiling, Westminster'



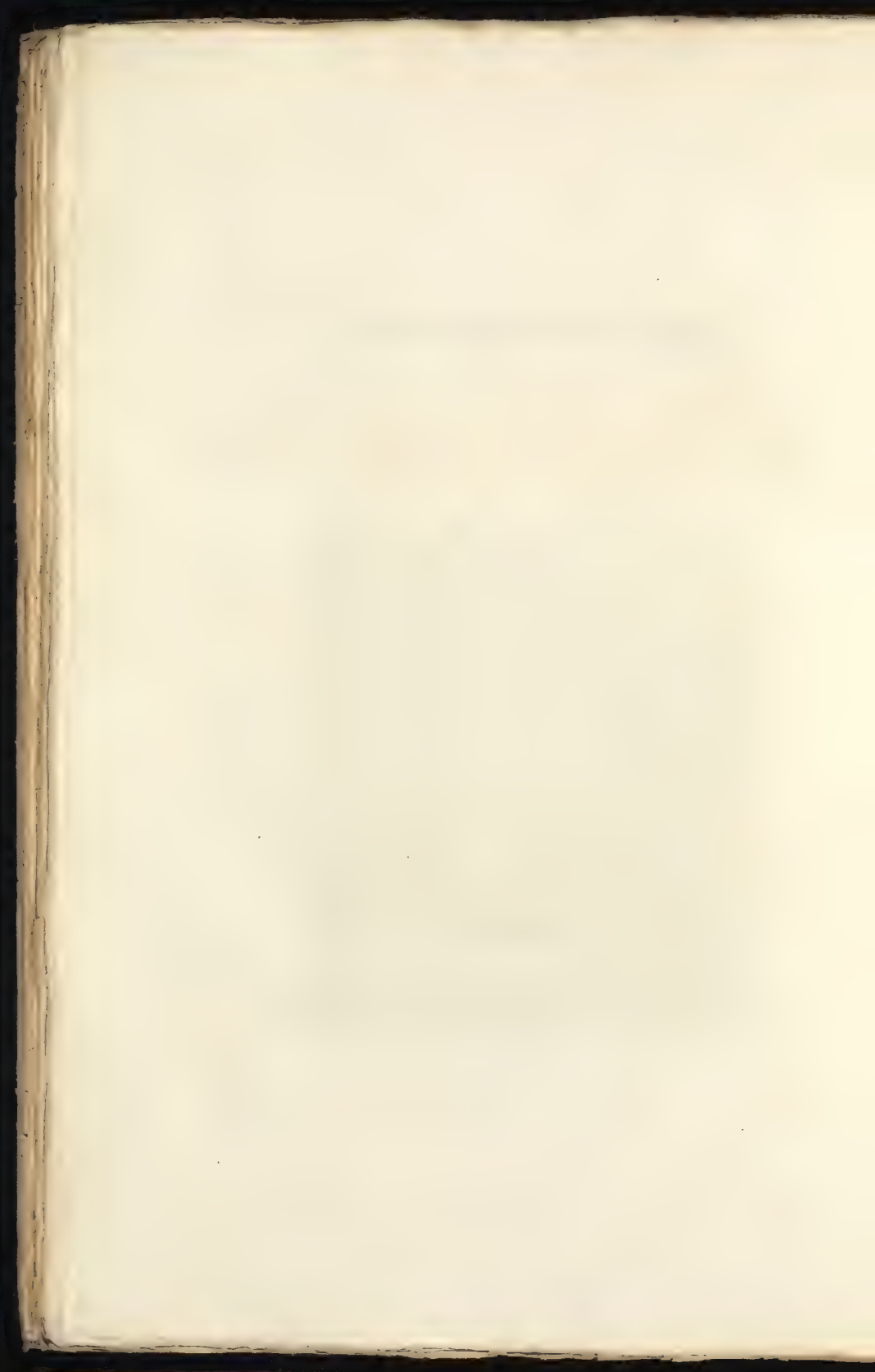


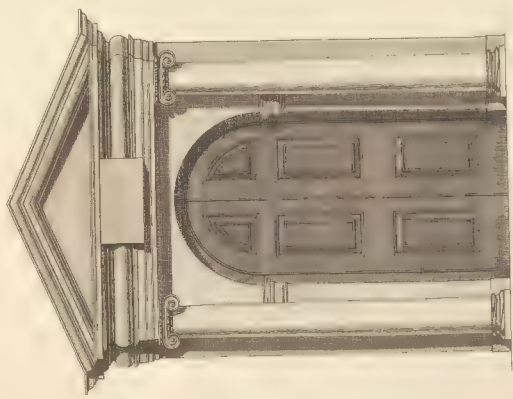
25



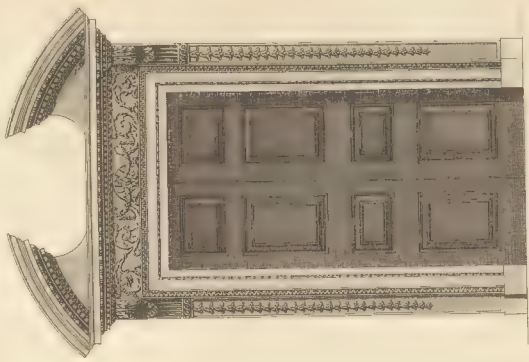
From West Chamber Ceiling, see Wing.

26





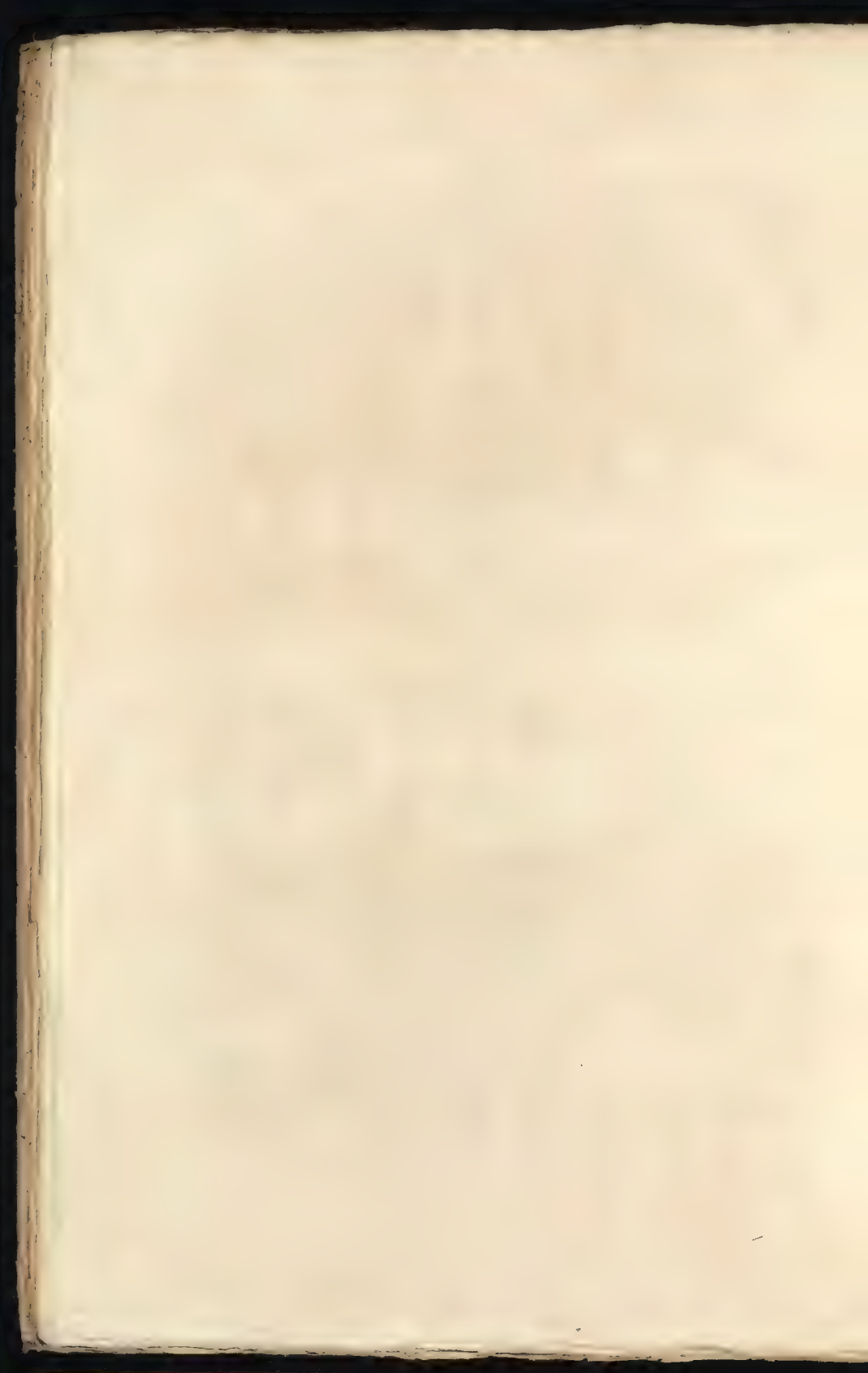
Wall St. ver.

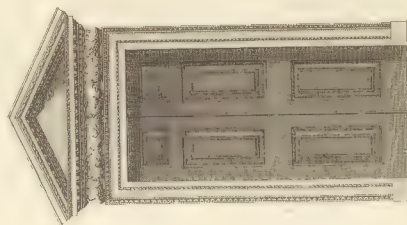
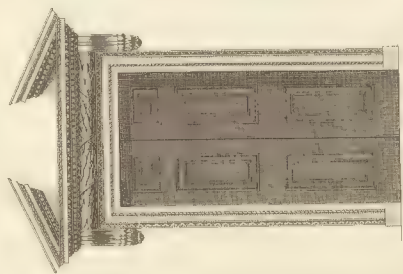
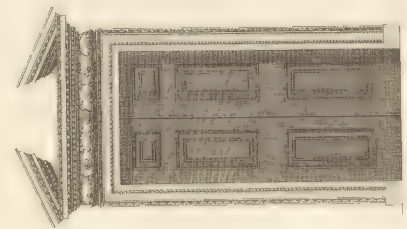


Libby St. ver.

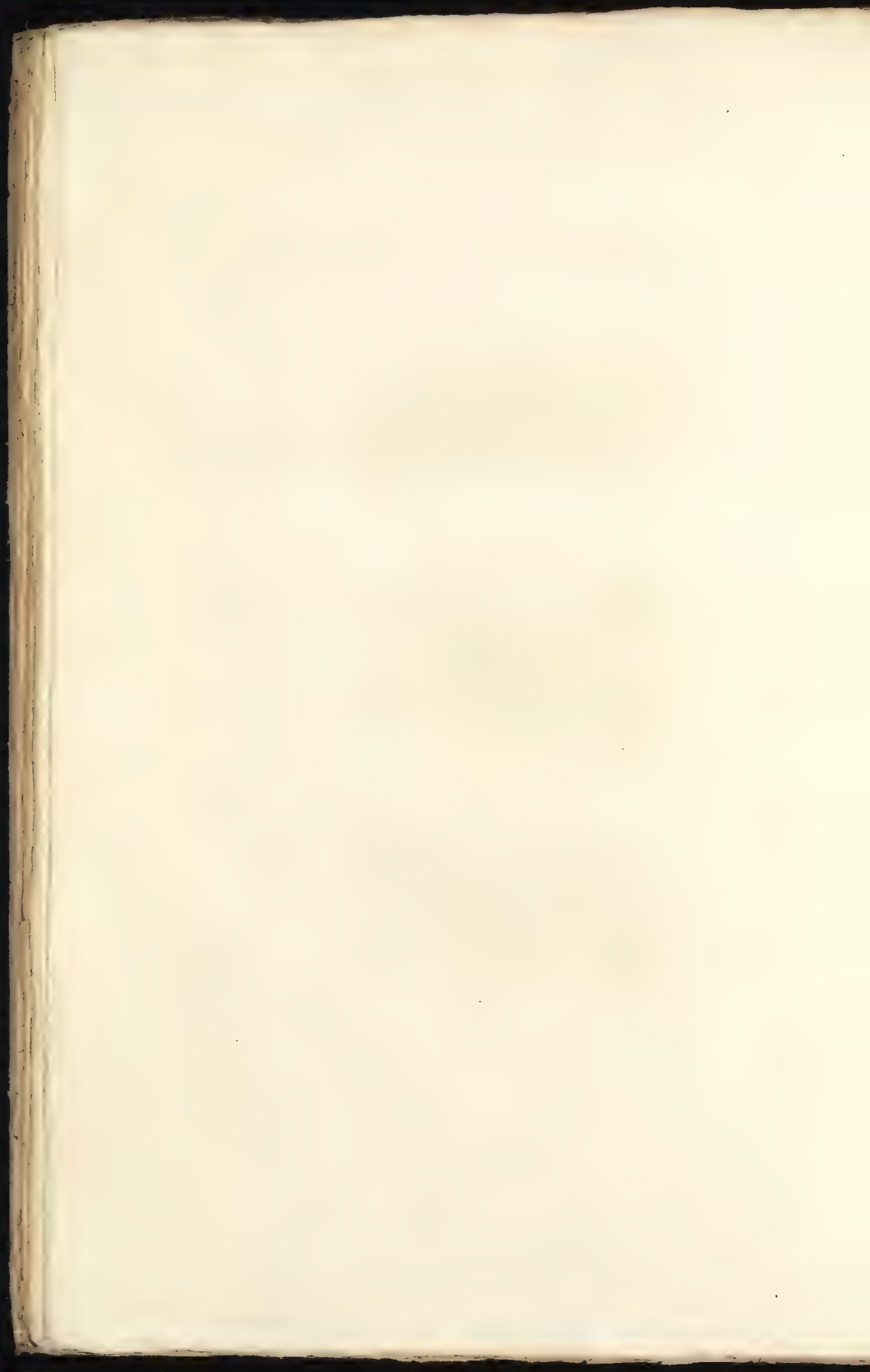


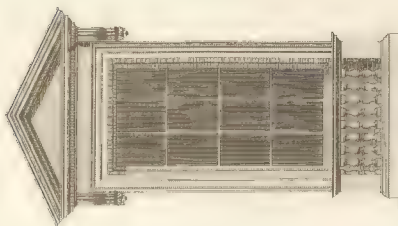
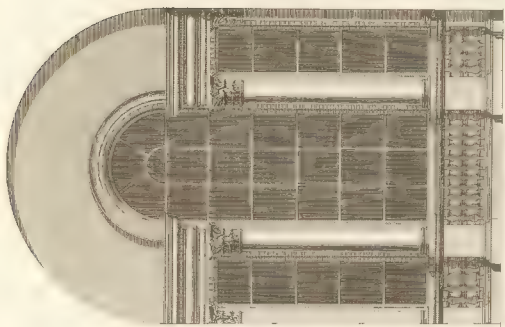
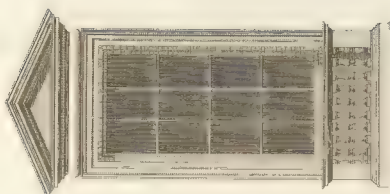
1 1/2 ft.





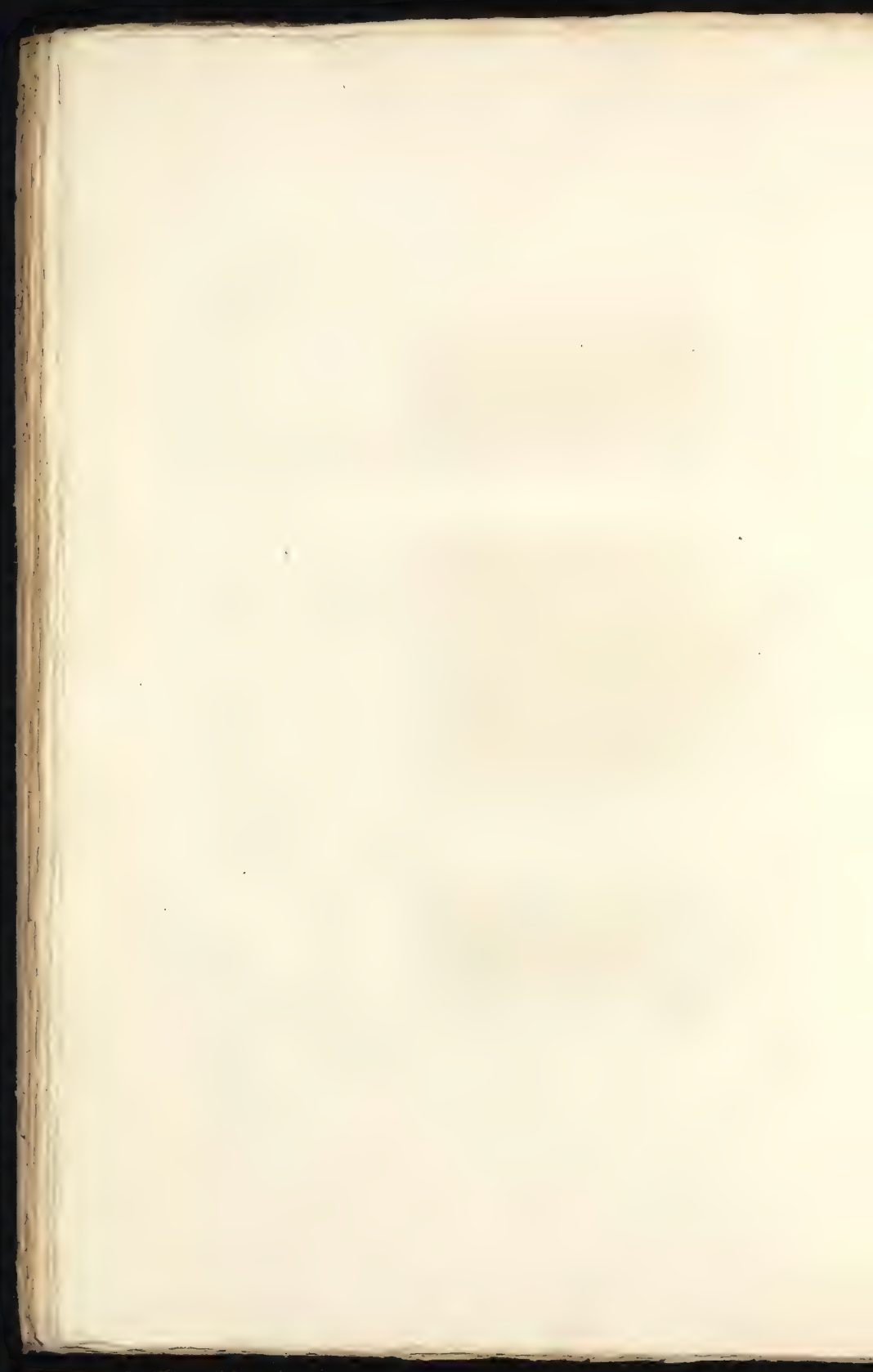
Views of the Parthenon, from the west

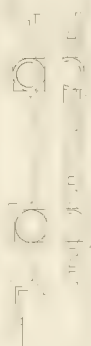
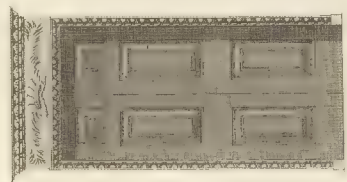
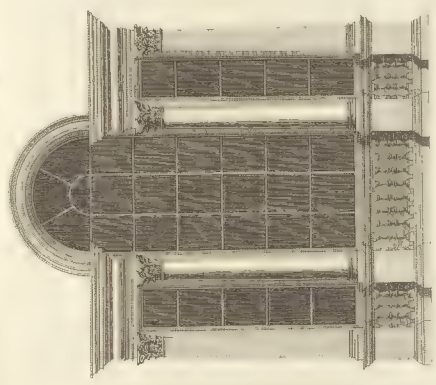
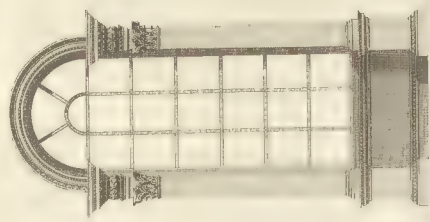




7. 11. 1944

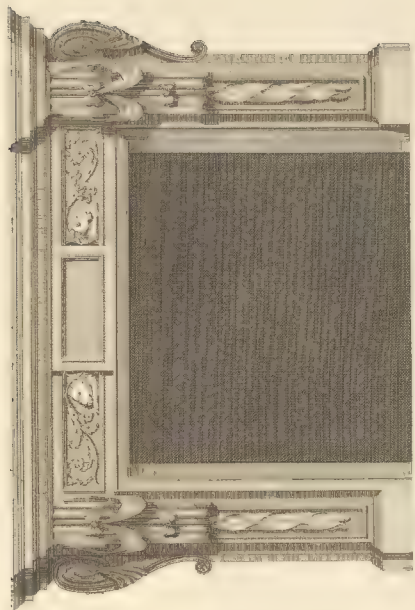
impaired Audition.



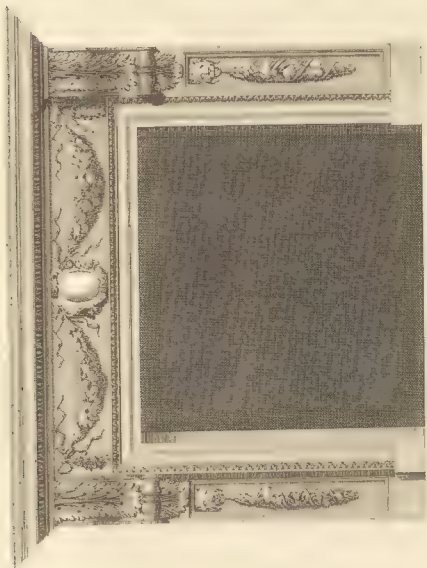


Windows, Doors in each style.



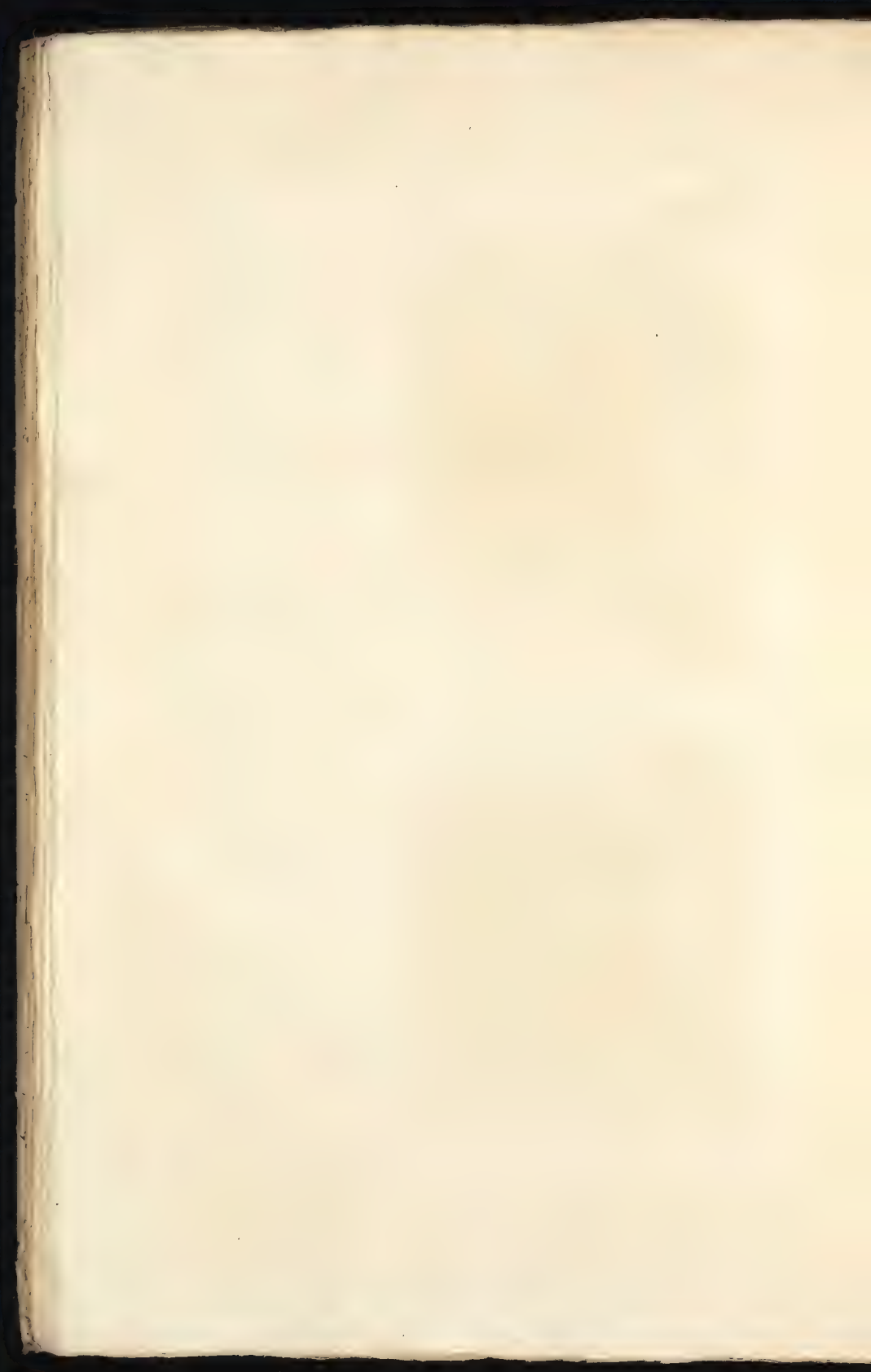


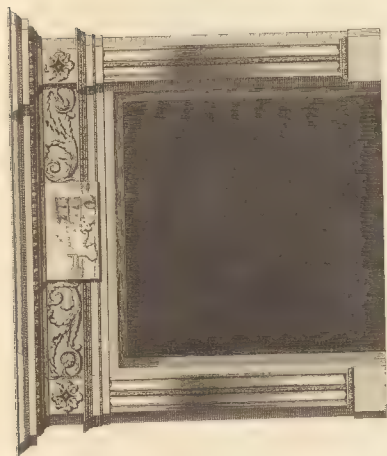
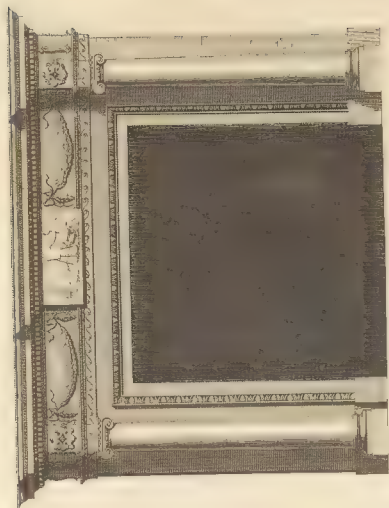
The same view



The same view

View of the interior of the Church of St. Peter



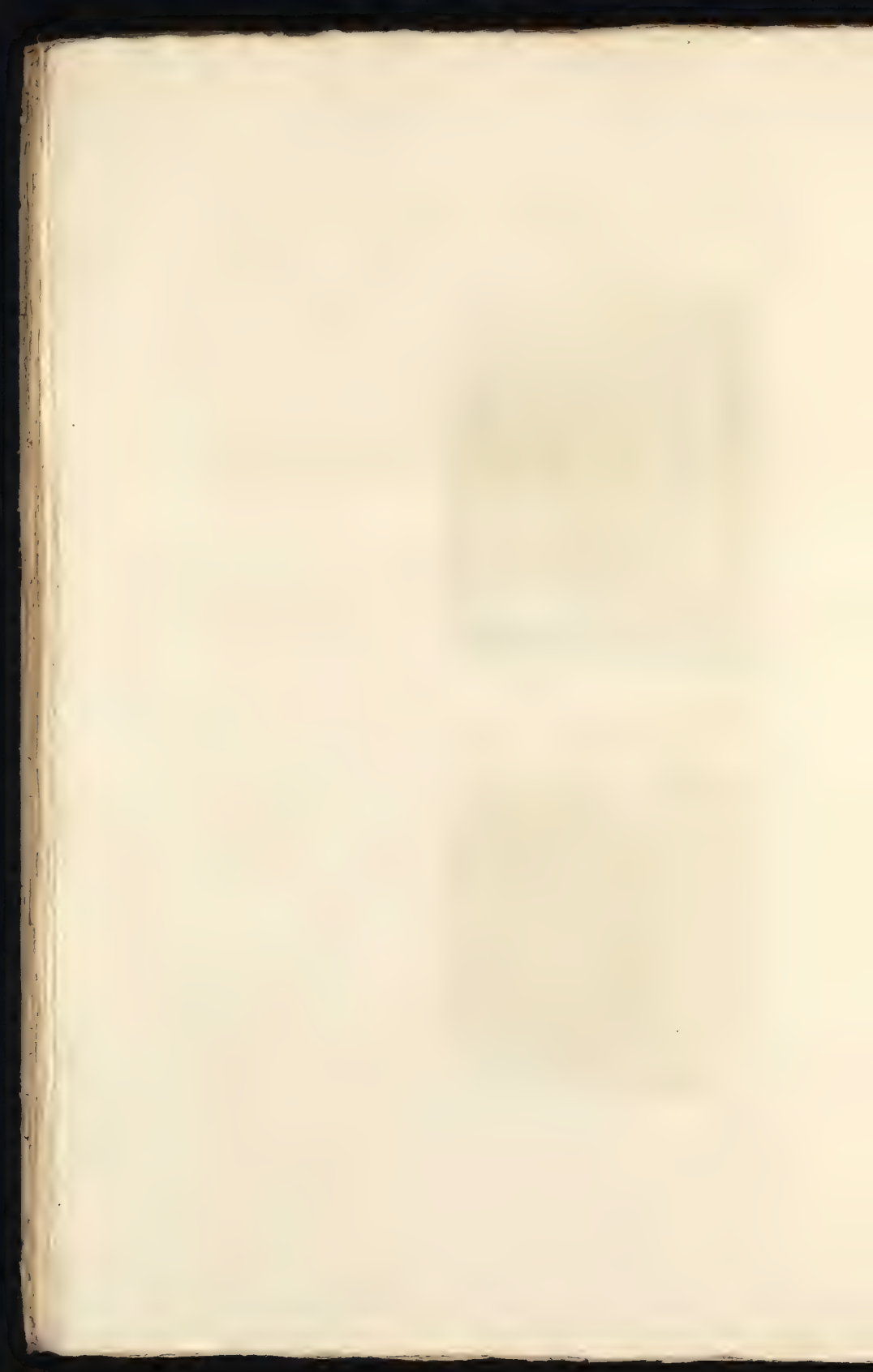


Below Chantry - See



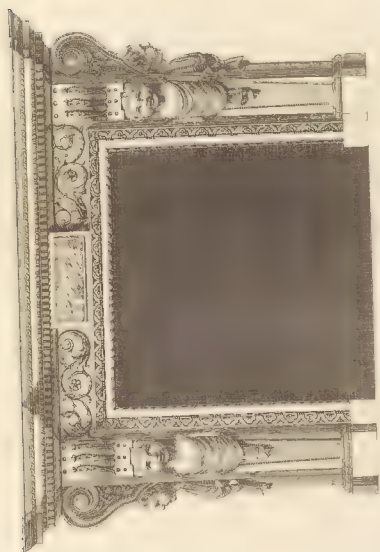
Below Chantry - See





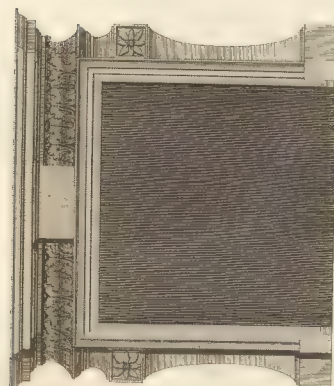
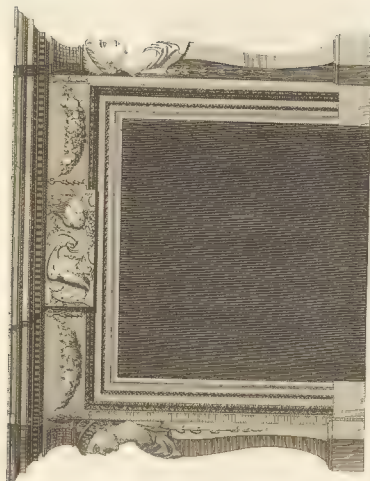


White S. representing Roman Chantry Door



White S. representing Roman Chantry Door

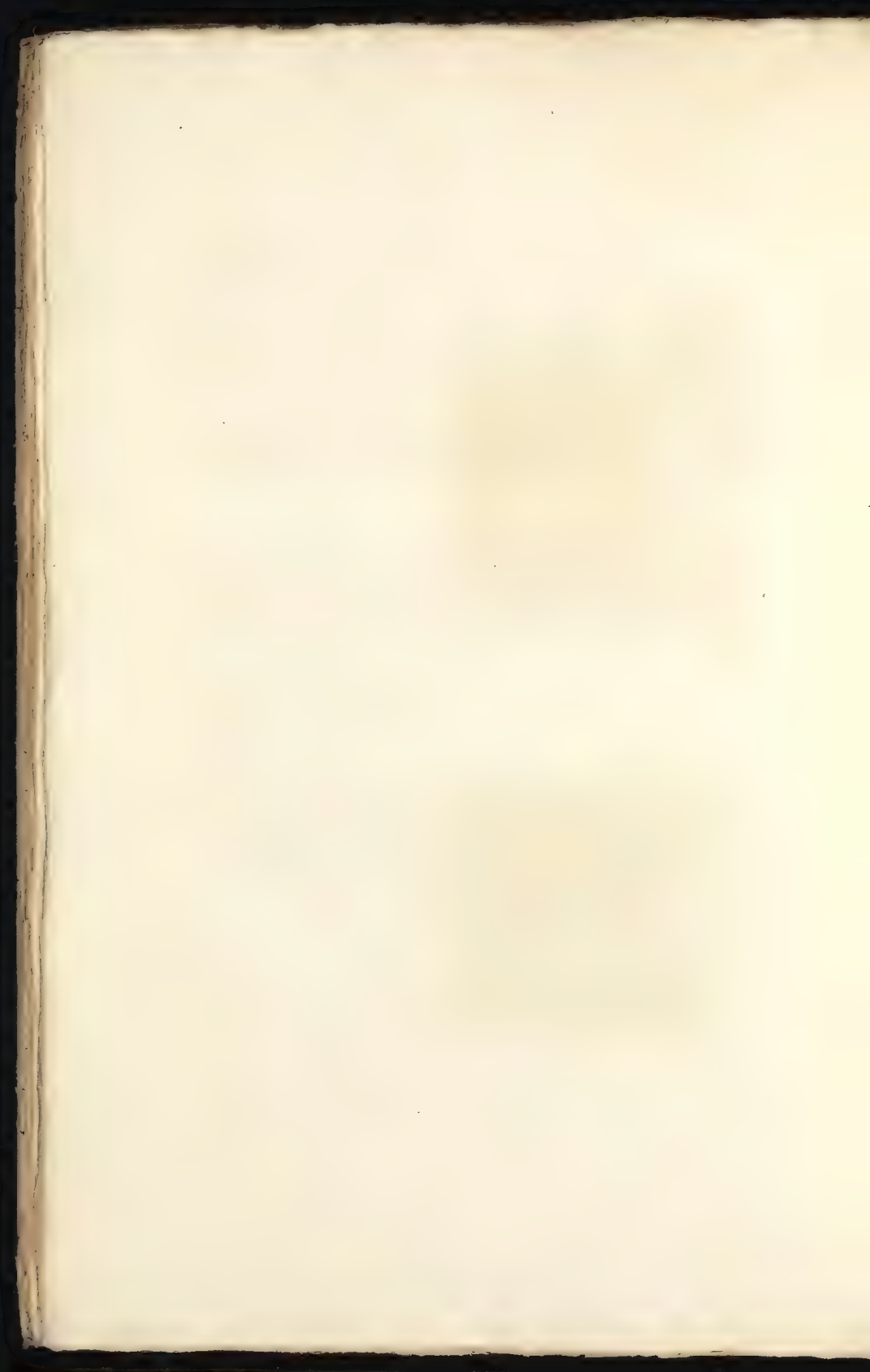


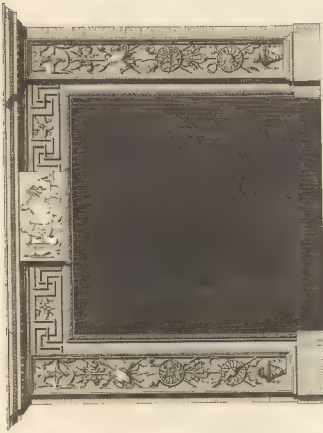
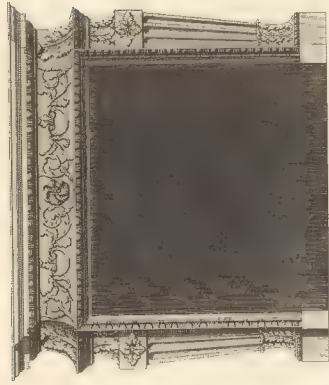


Stone and plaster chimney piece.

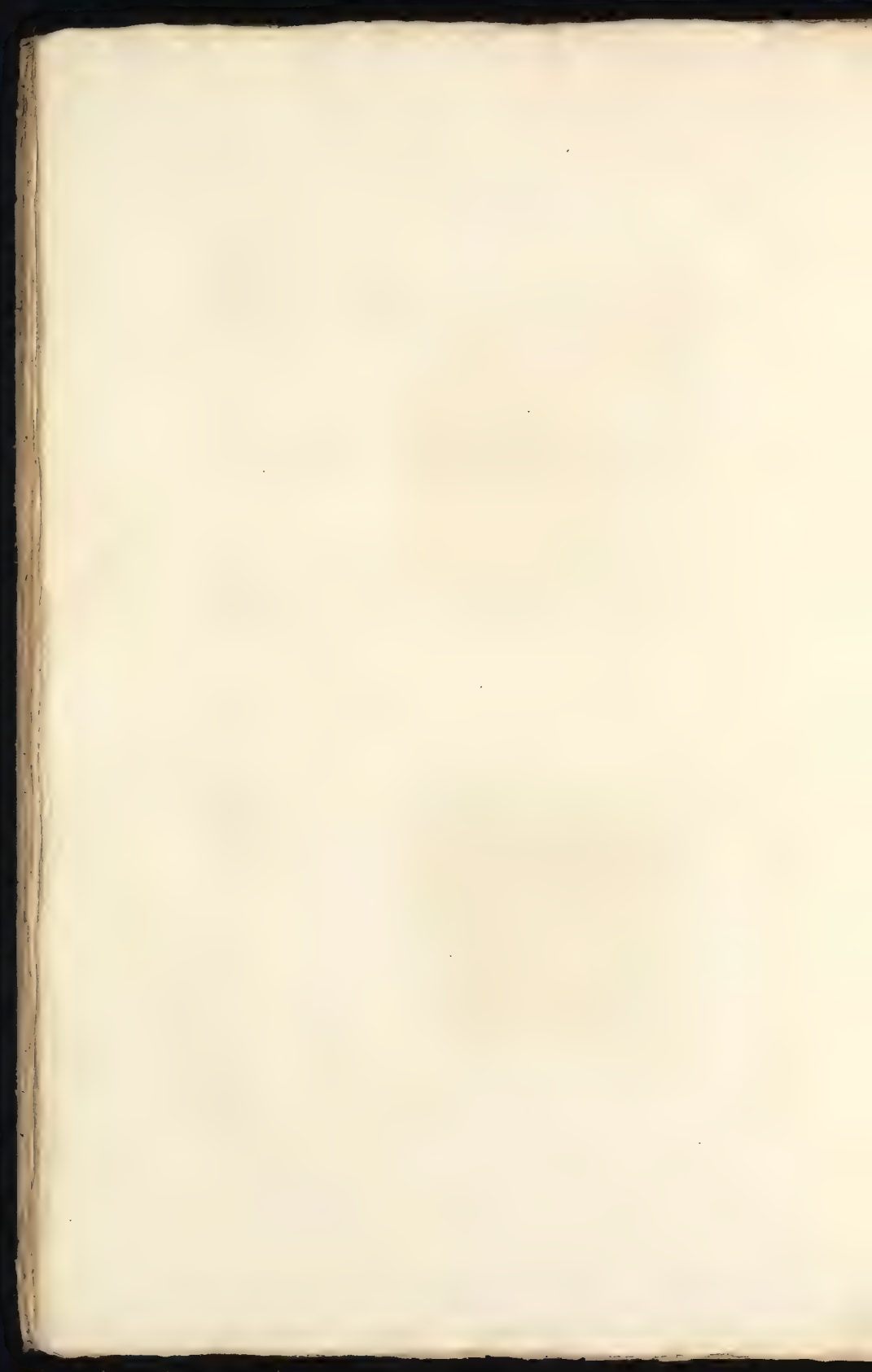
Chimney Piece in a New Way.

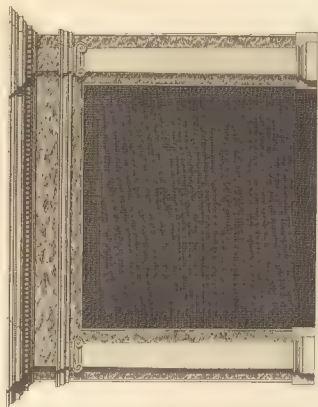
See drawing page





Single Doric Column, 1 of 4, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024, 1/2048, 1/4096, 1/8192, 1/16384, 1/32768, 1/65536, 1/131072, 1/262144, 1/524288, 1/1048576, 1/2097152, 1/4194304, 1/8388608, 1/16777216, 1/33554432, 1/67108864, 1/134217728, 1/268435456, 1/536870912, 1/1073741824, 1/2147483648, 1/4294967296, 1/8589934592, 1/17179869184, 1/34359738368, 1/68719476736, 1/137438953472, 1/274877906944, 1/549755813888, 1/1099511627776, 1/2199023255552, 1/4398046511104, 1/8796093022208, 1/17592186044416, 1/35184372088832, 1/70368744177664, 1/140737488355328, 1/281474976710656, 1/562949953421312, 1/1125899906842624, 1/2251799813685248, 1/4503599627370496, 1/9007199254740992, 1/18014398509481984, 1/36028797018963968, 1/72057594037927936, 1/144115188075855872, 1/288230376151711744, 1/576460752303423488, 1/1152921504606846976, 1/2305843009213693952, 1/4611686018427387904, 1/9223372036854775808, 1/18446744073709551616, 1/36893488147419103232, 1/73786976294838206464, 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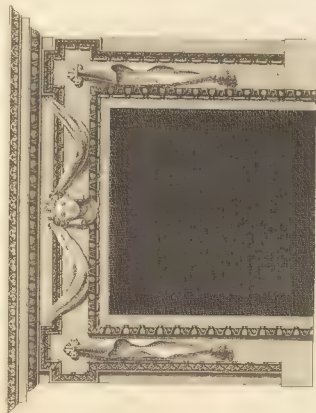




Library Chantry Door

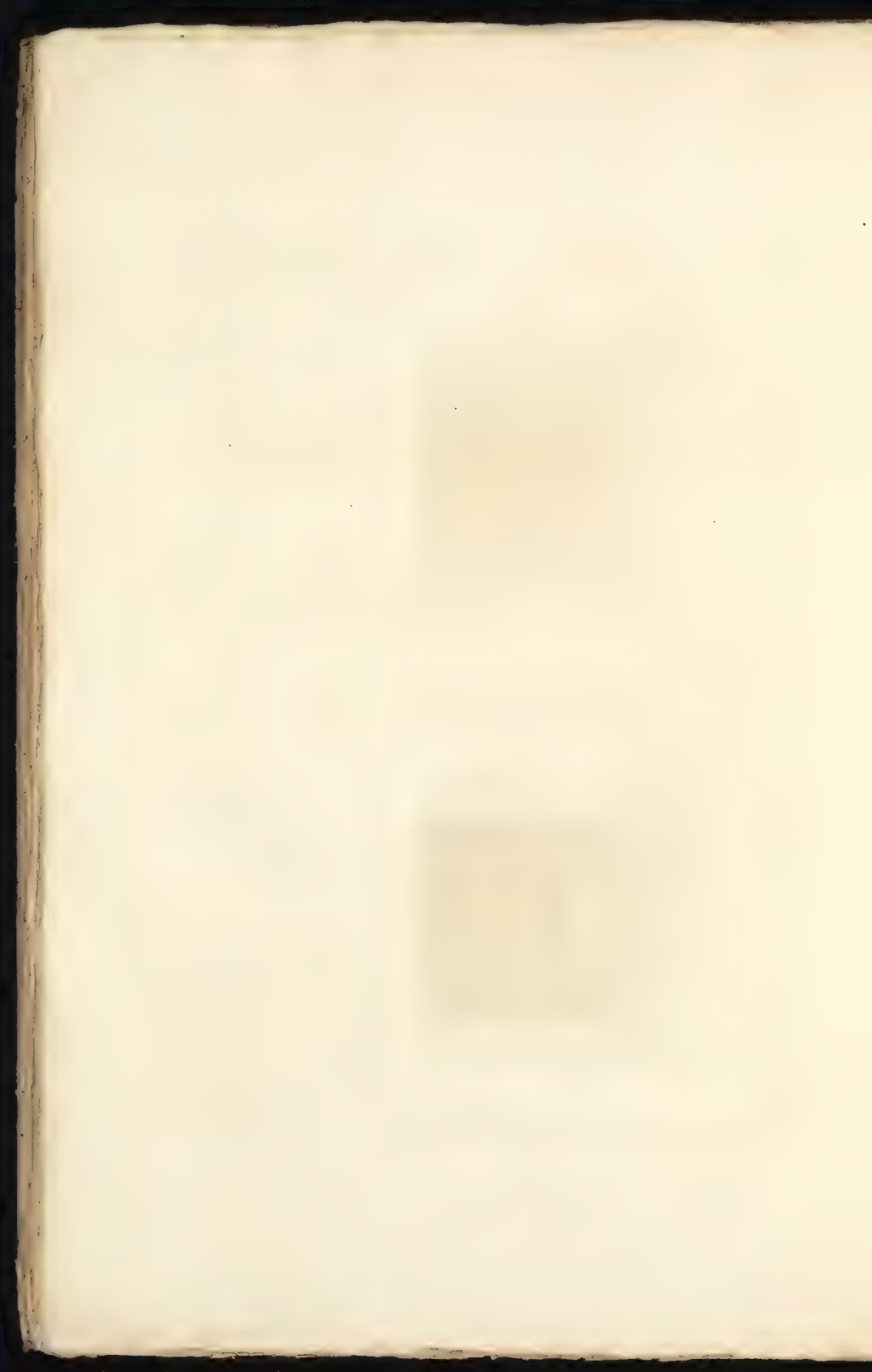
18 1/2 ft

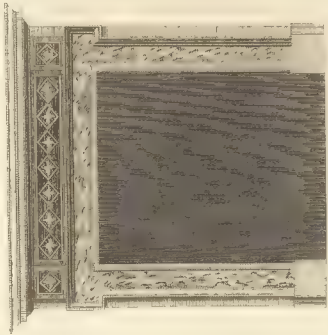
Old Window



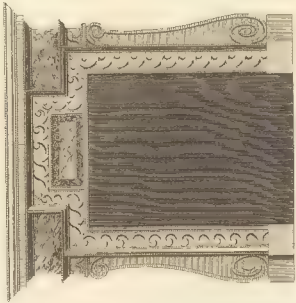
Red Chamber Chantry Door

18 1/2 ft





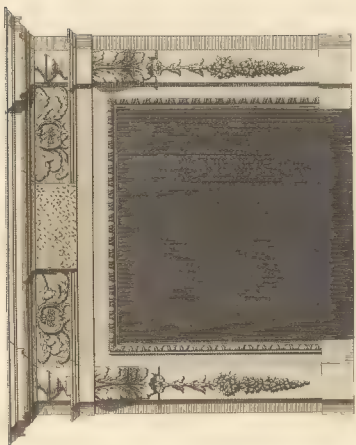
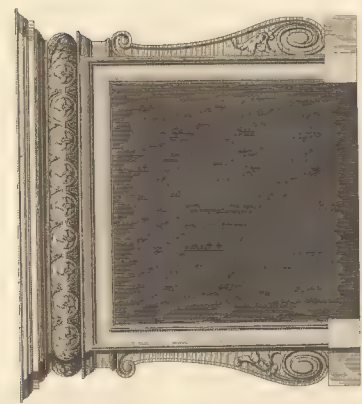
St. John's Chapel (interior)



St. John's Chapel (interior)

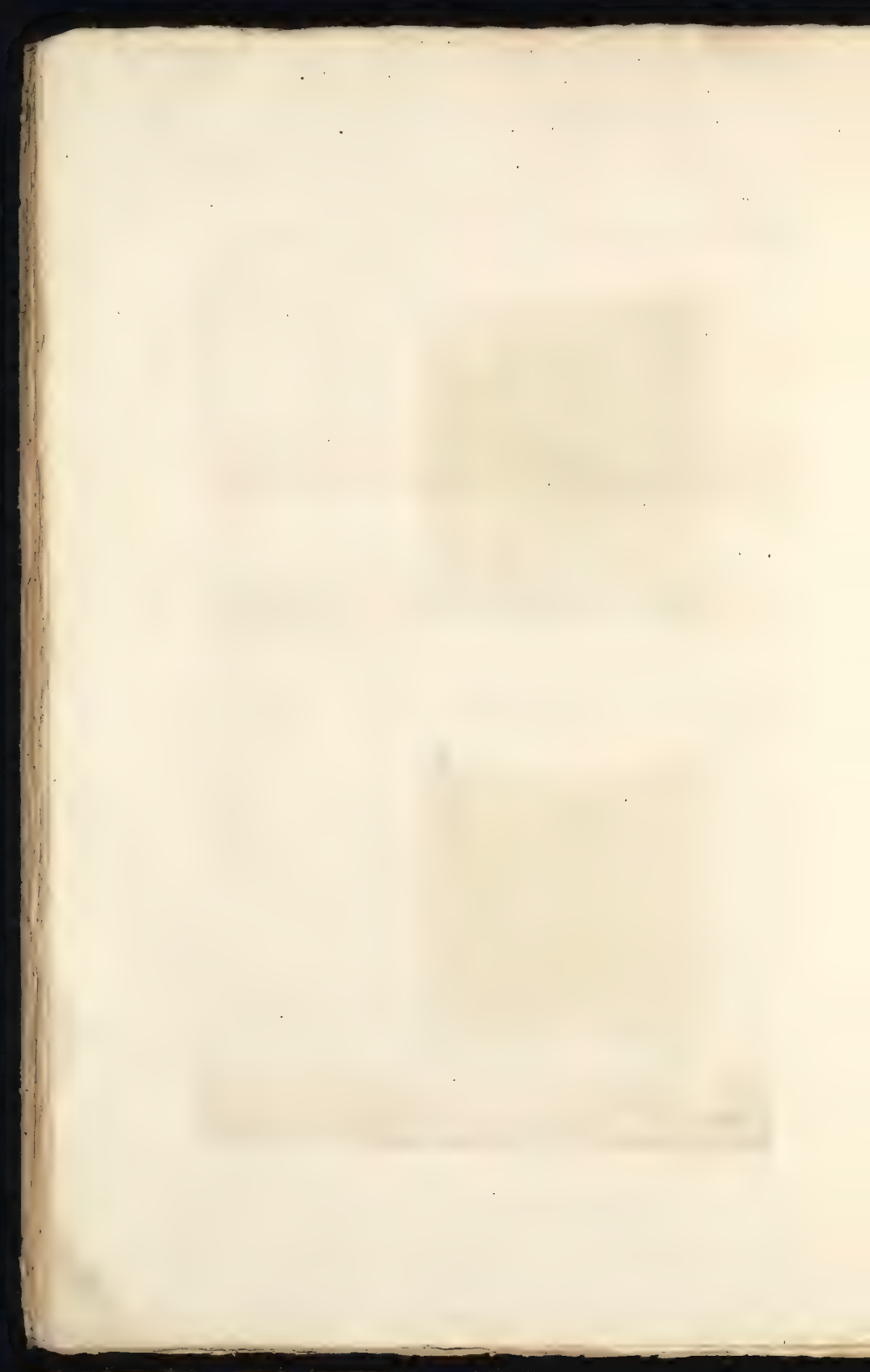




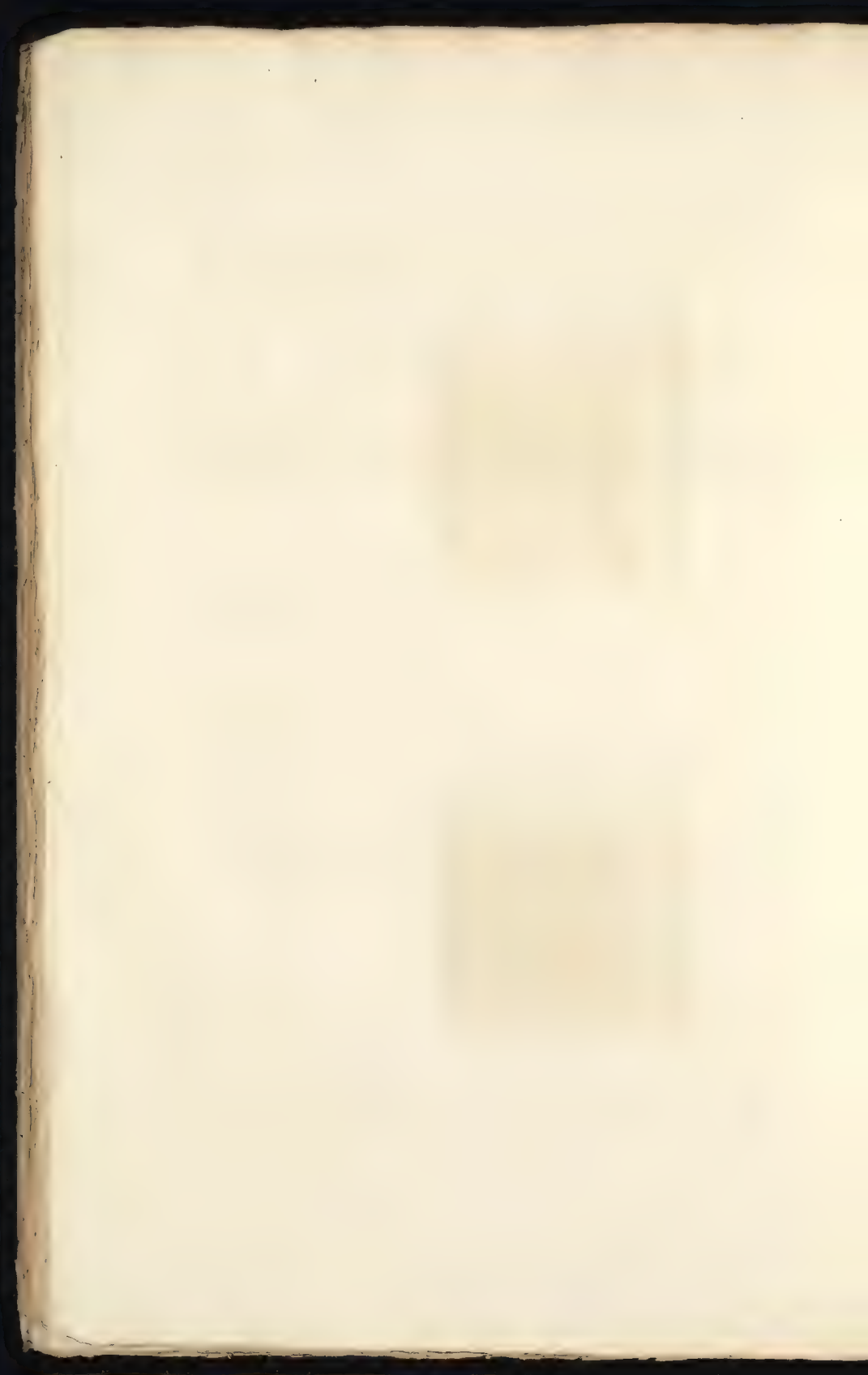


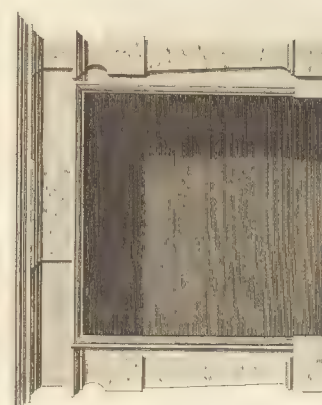
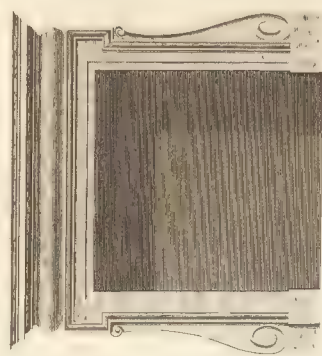
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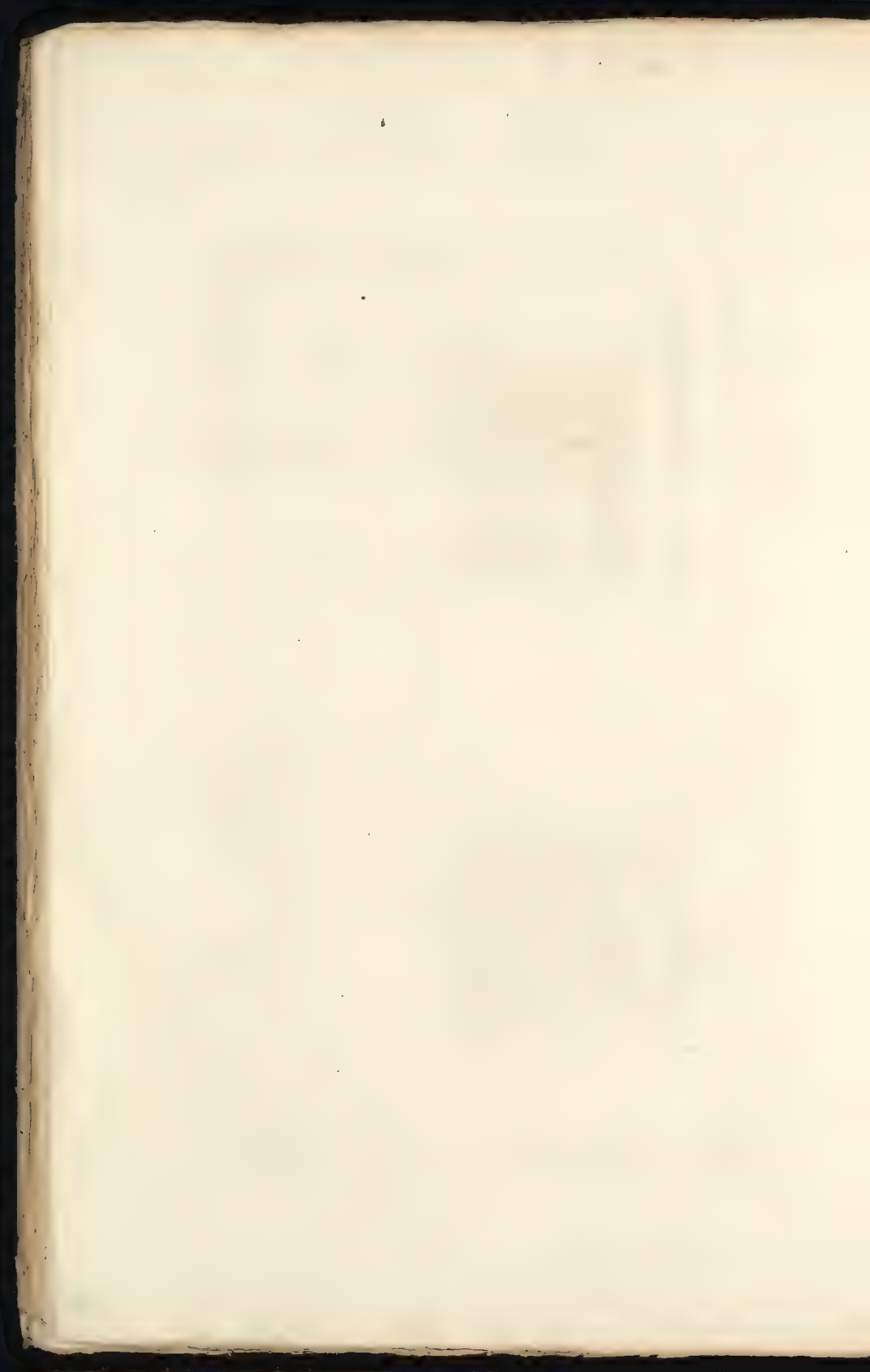
Hofen & Kuhn und Sohn's offener Back- u. Leinwand-Manufaktur

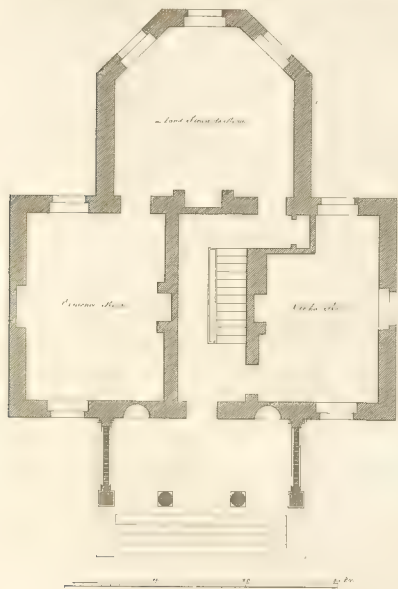
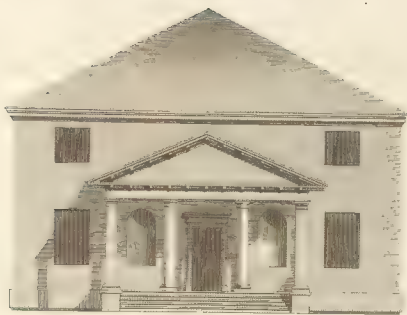




These Plans & Elevations show the Chimney Place in the House

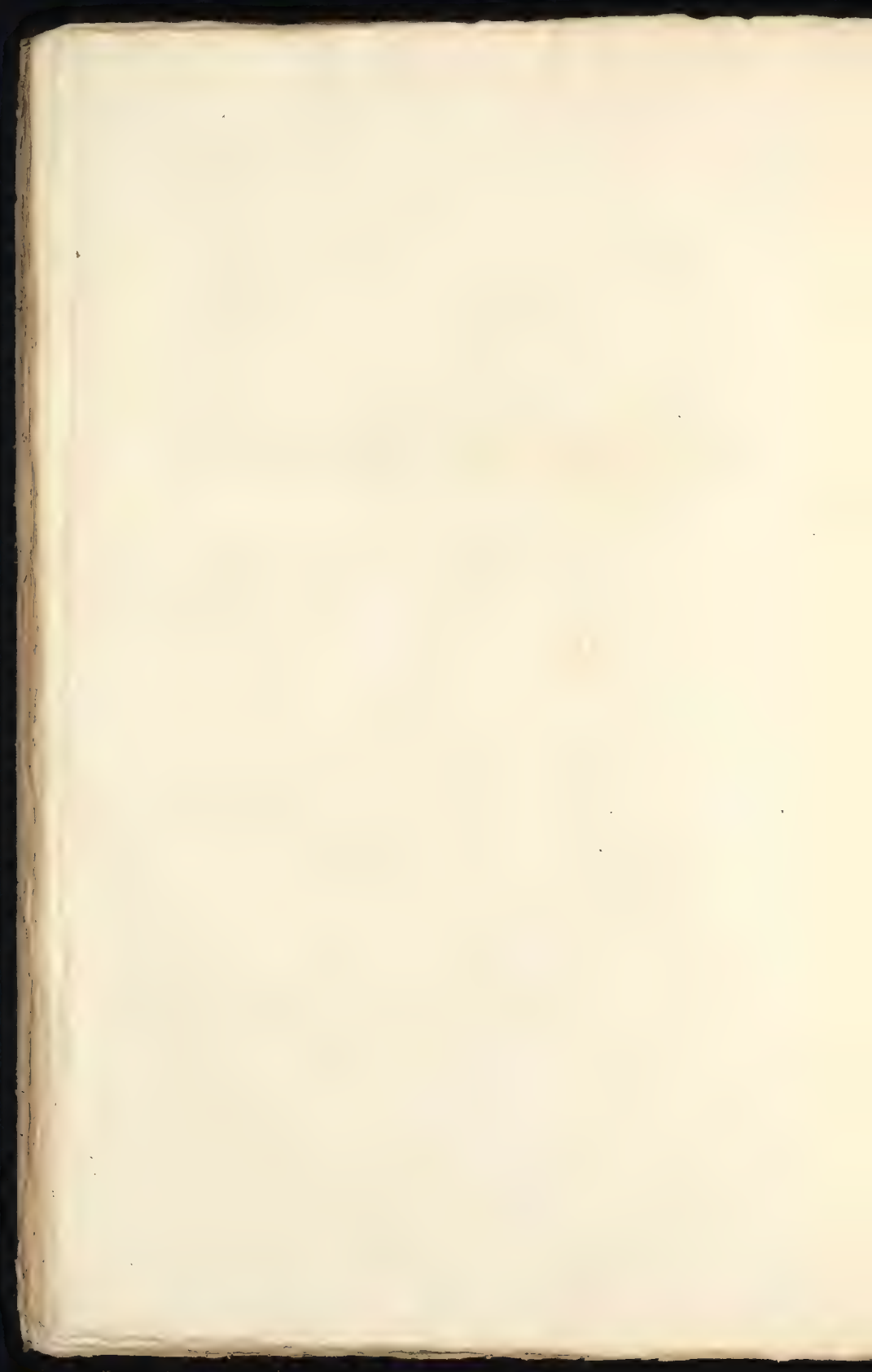
See the Plan on page 26





Architect's Lodge

1797





North. Lodge

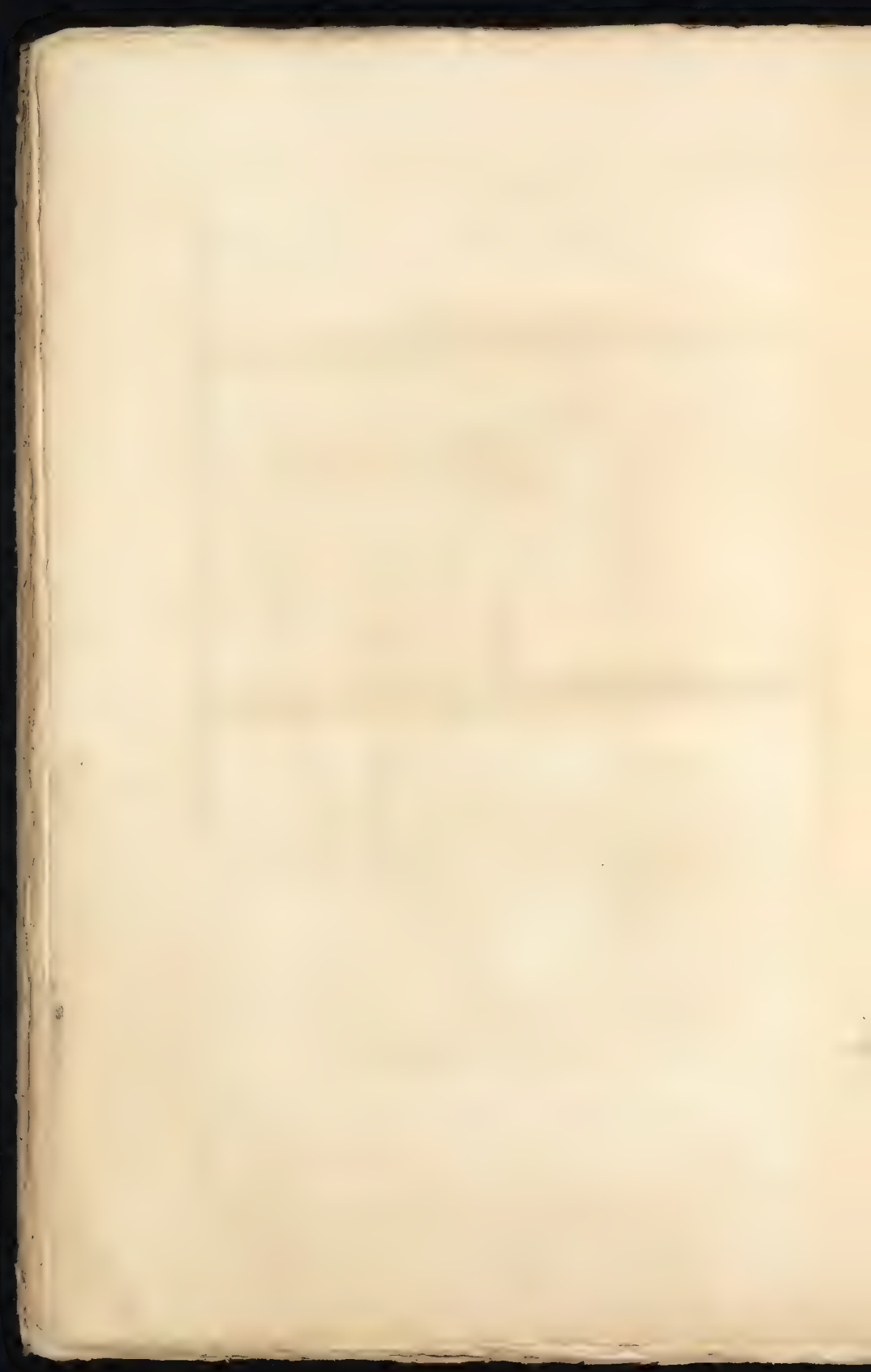


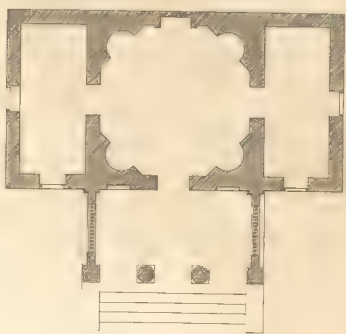


Section of the North Lodge

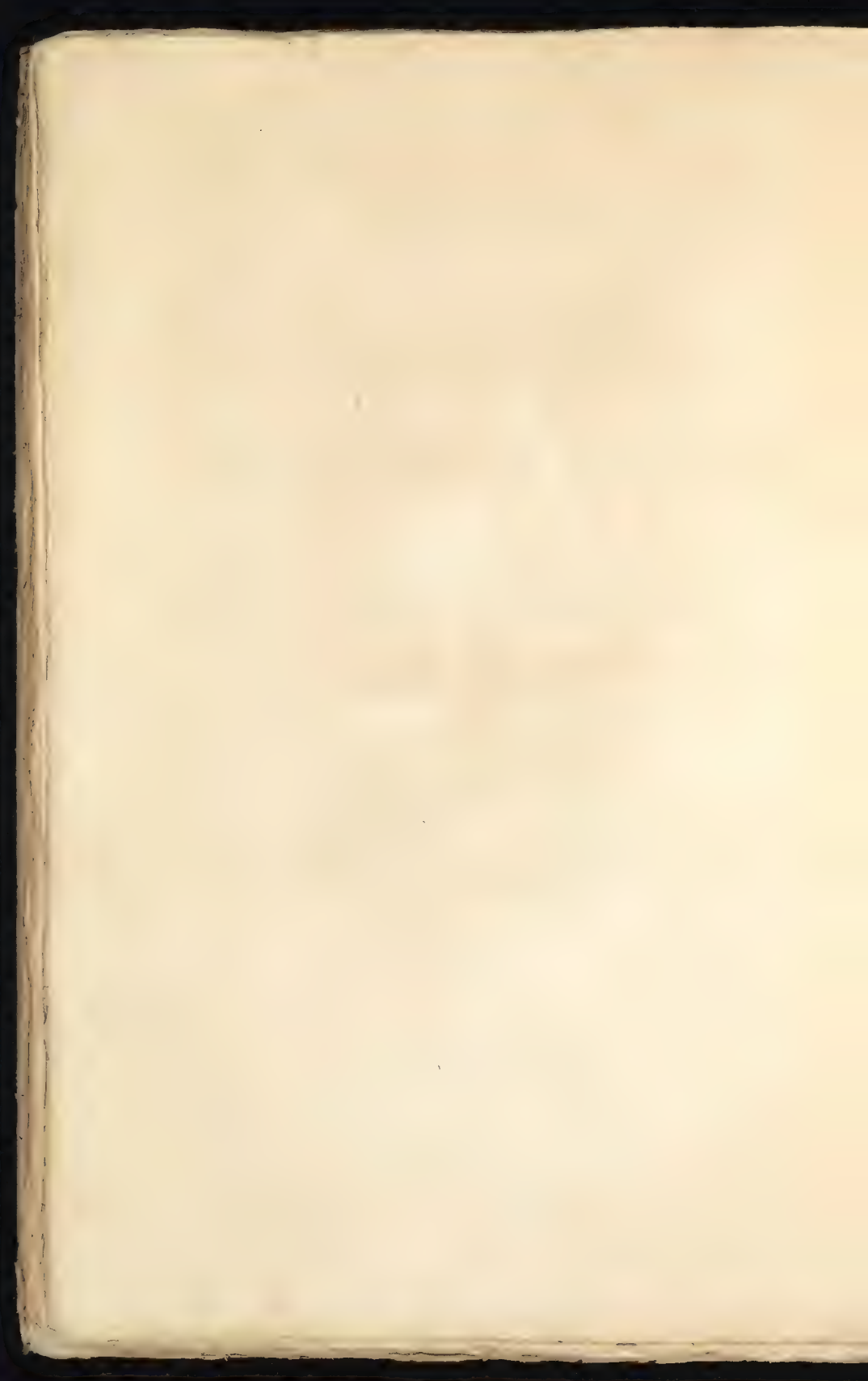
J. Batt upon steel

W. H. H. H.



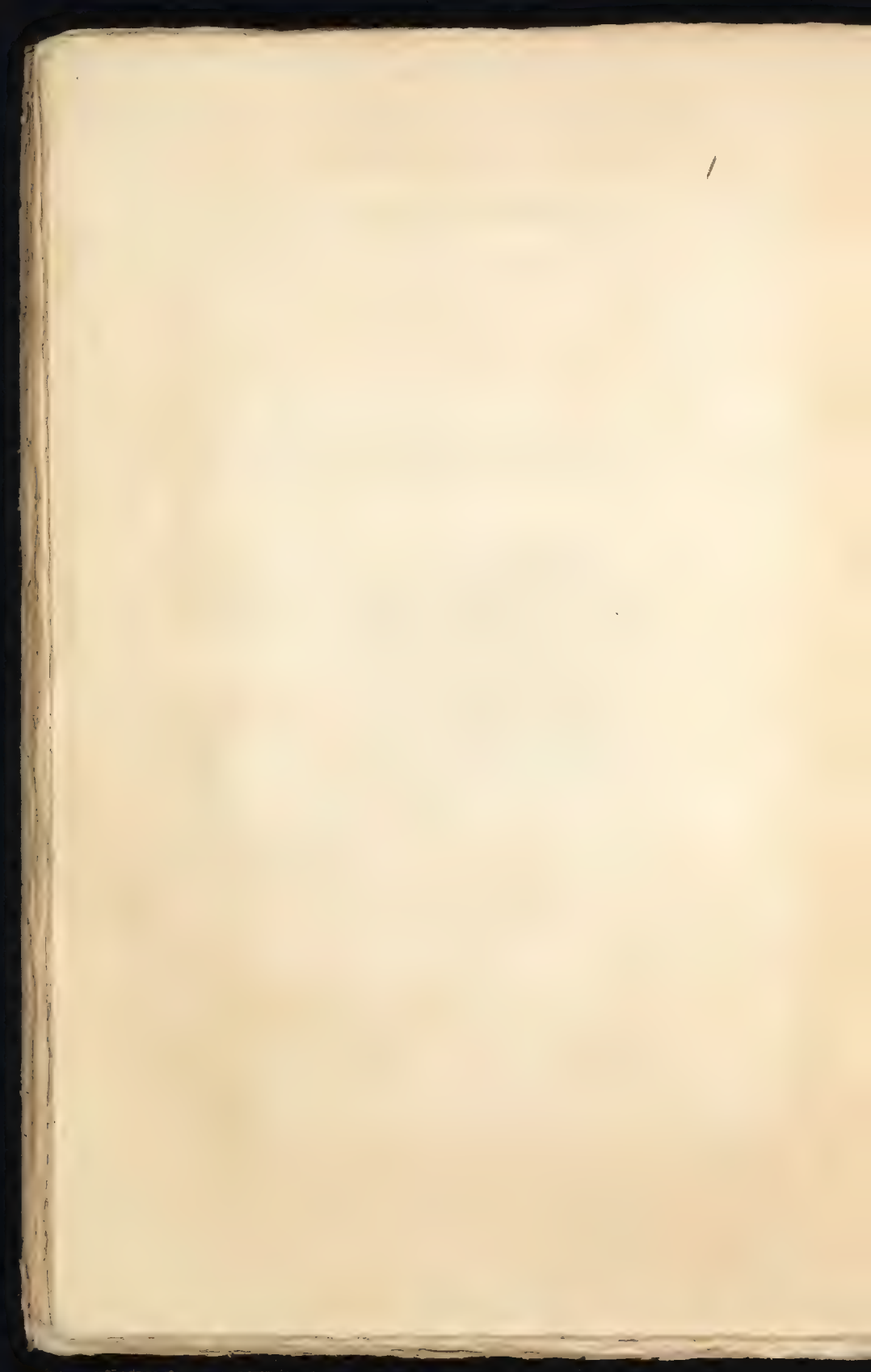


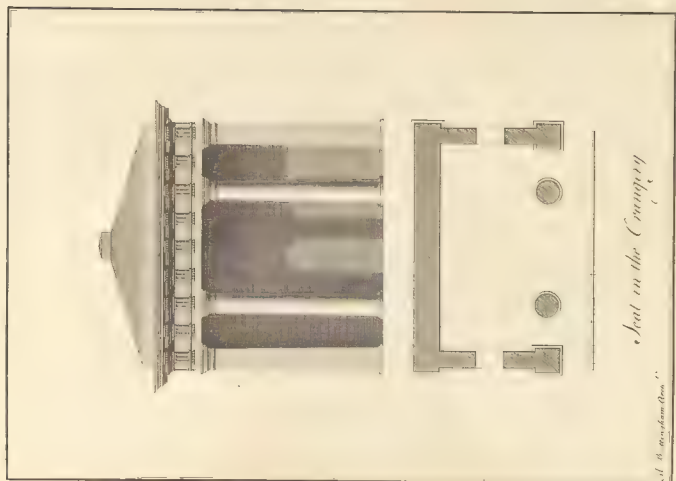
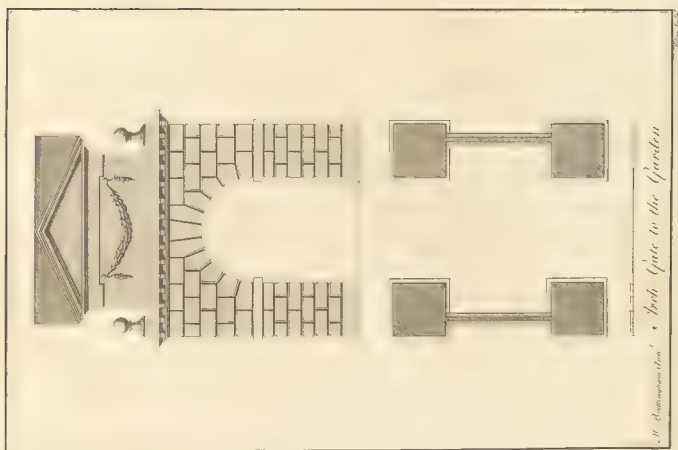
Front of the Temple

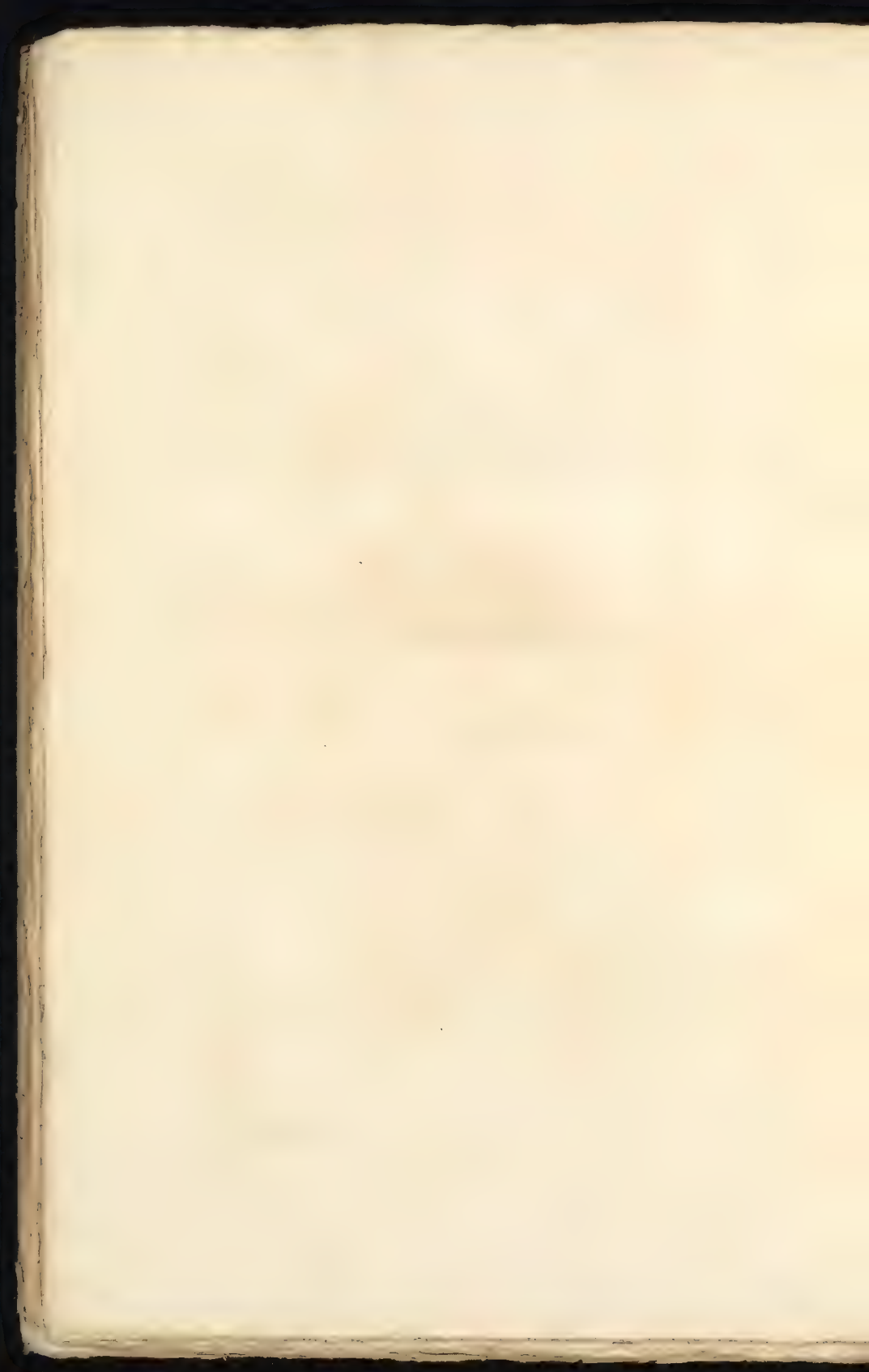


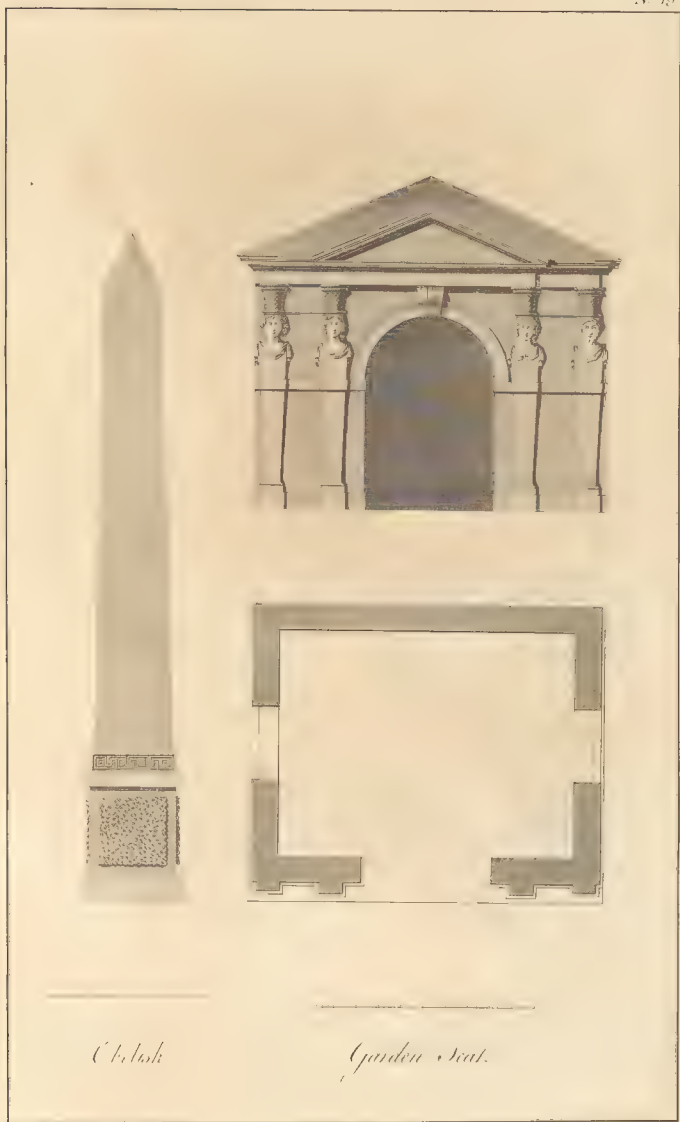


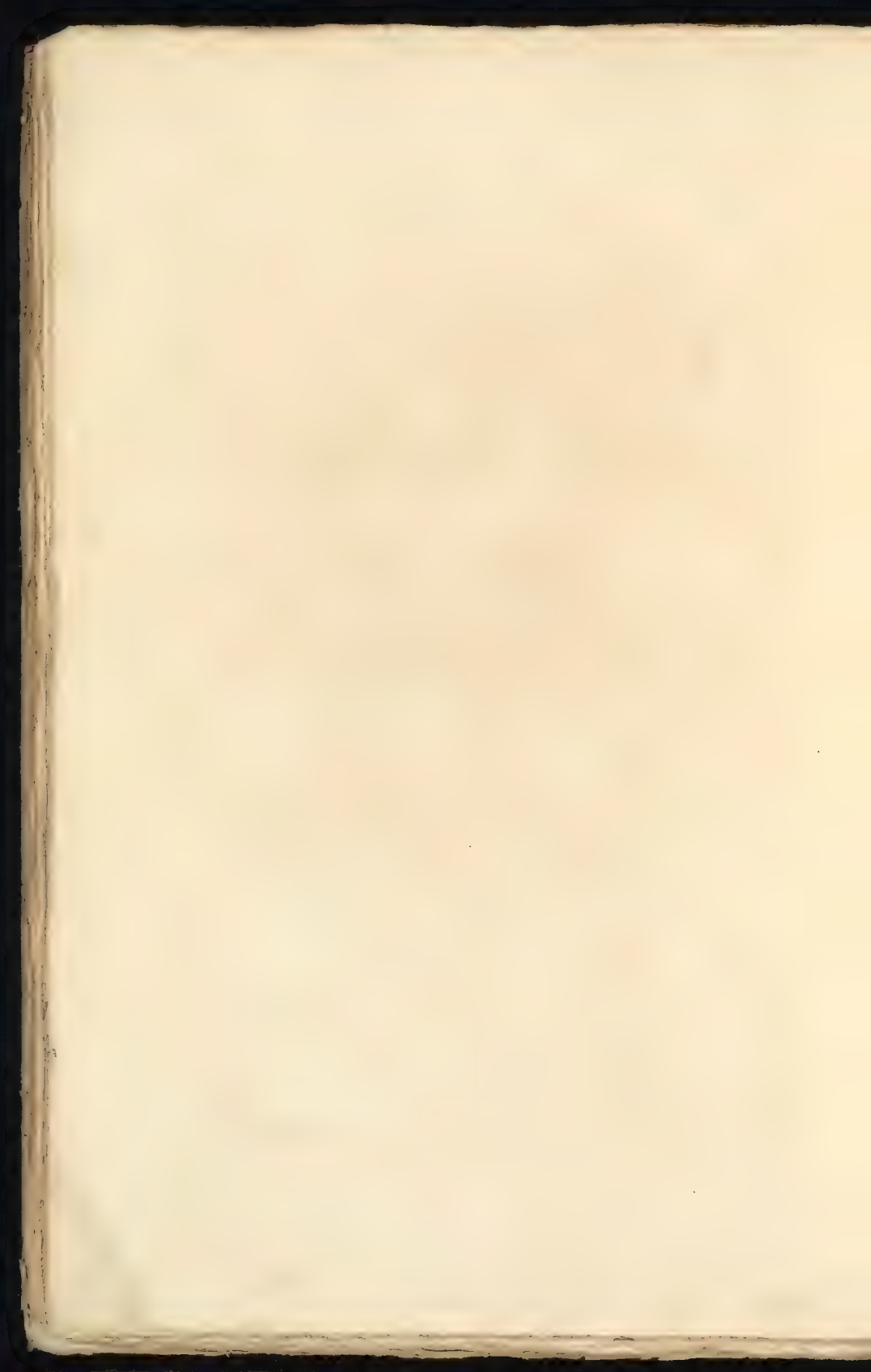
Section of the Temple

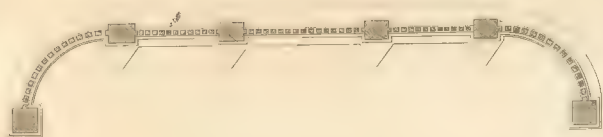
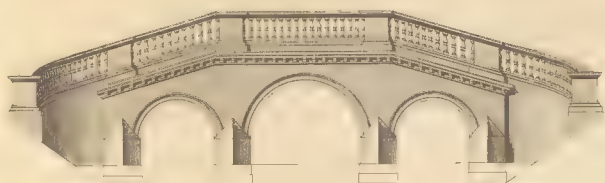




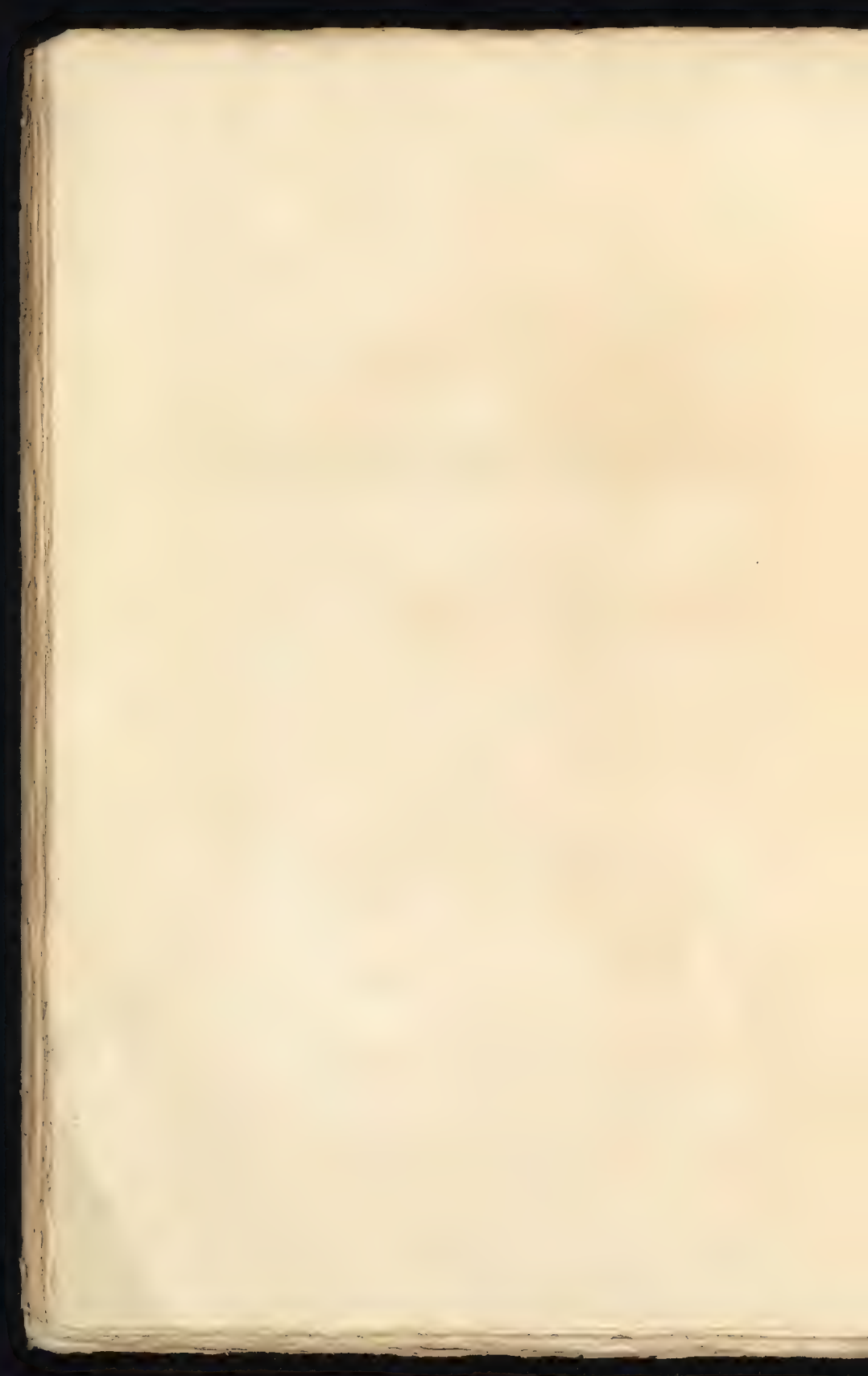


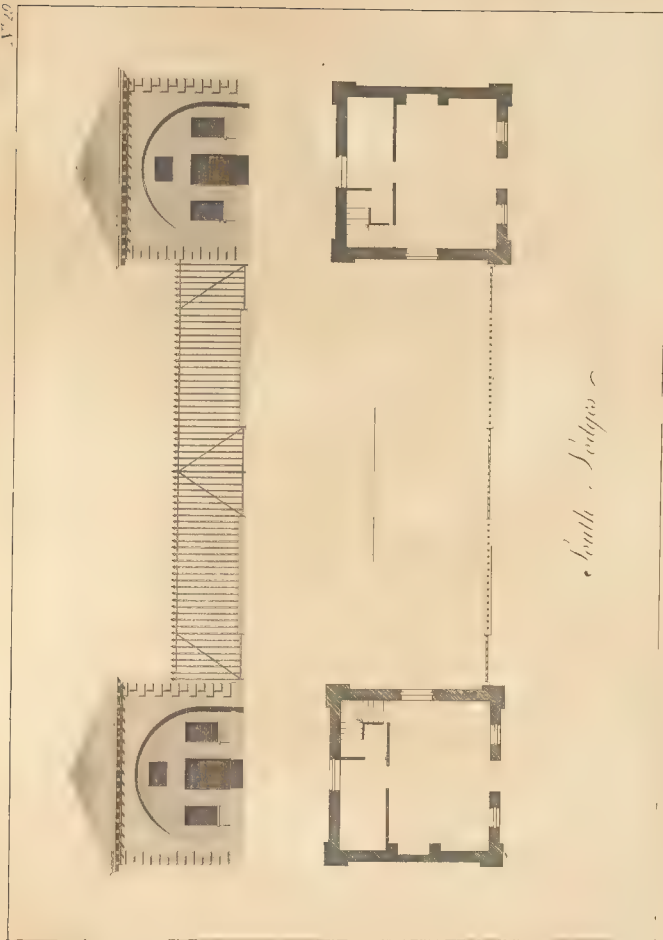


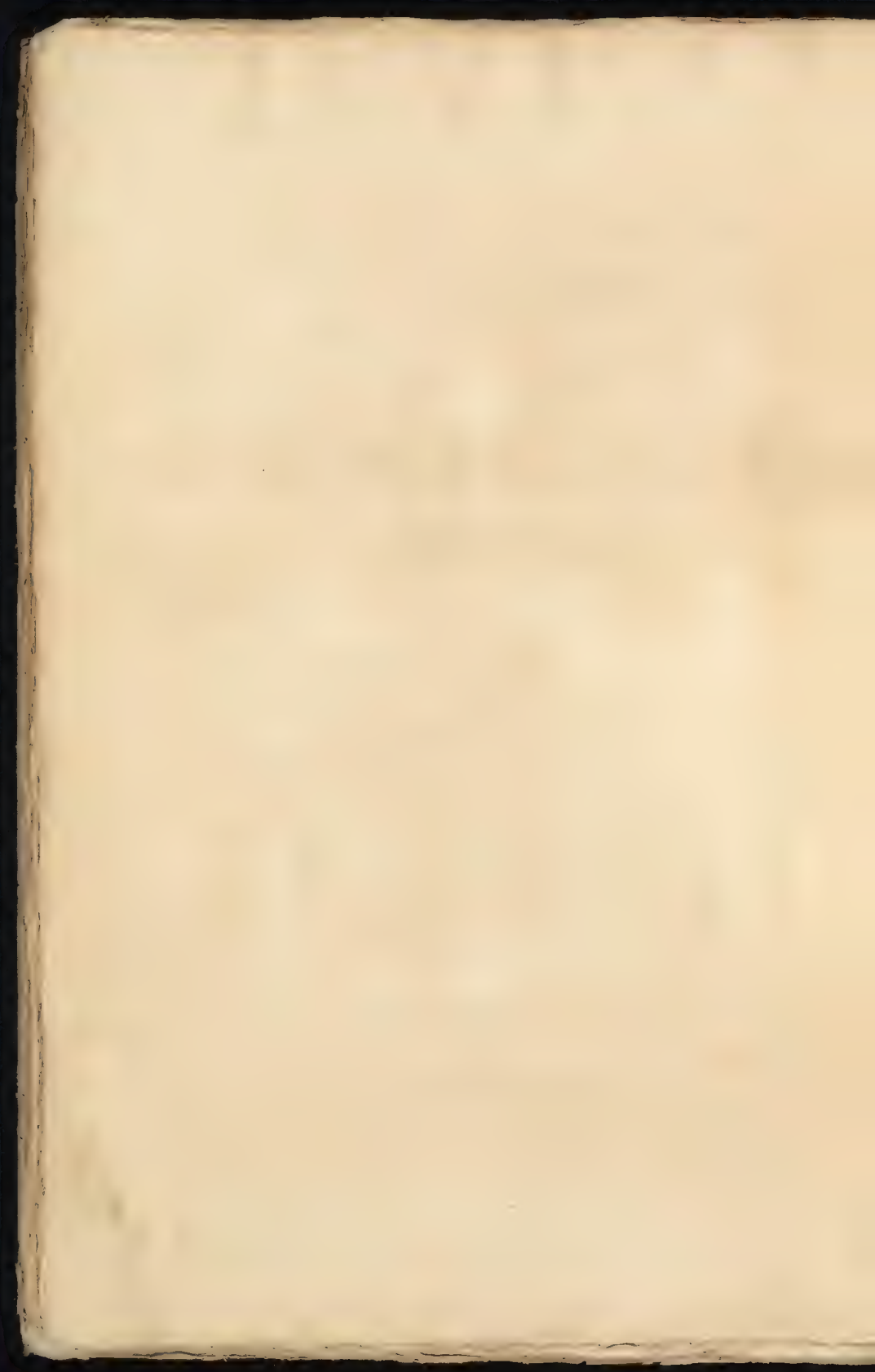




Bridge at the Head of the Lake





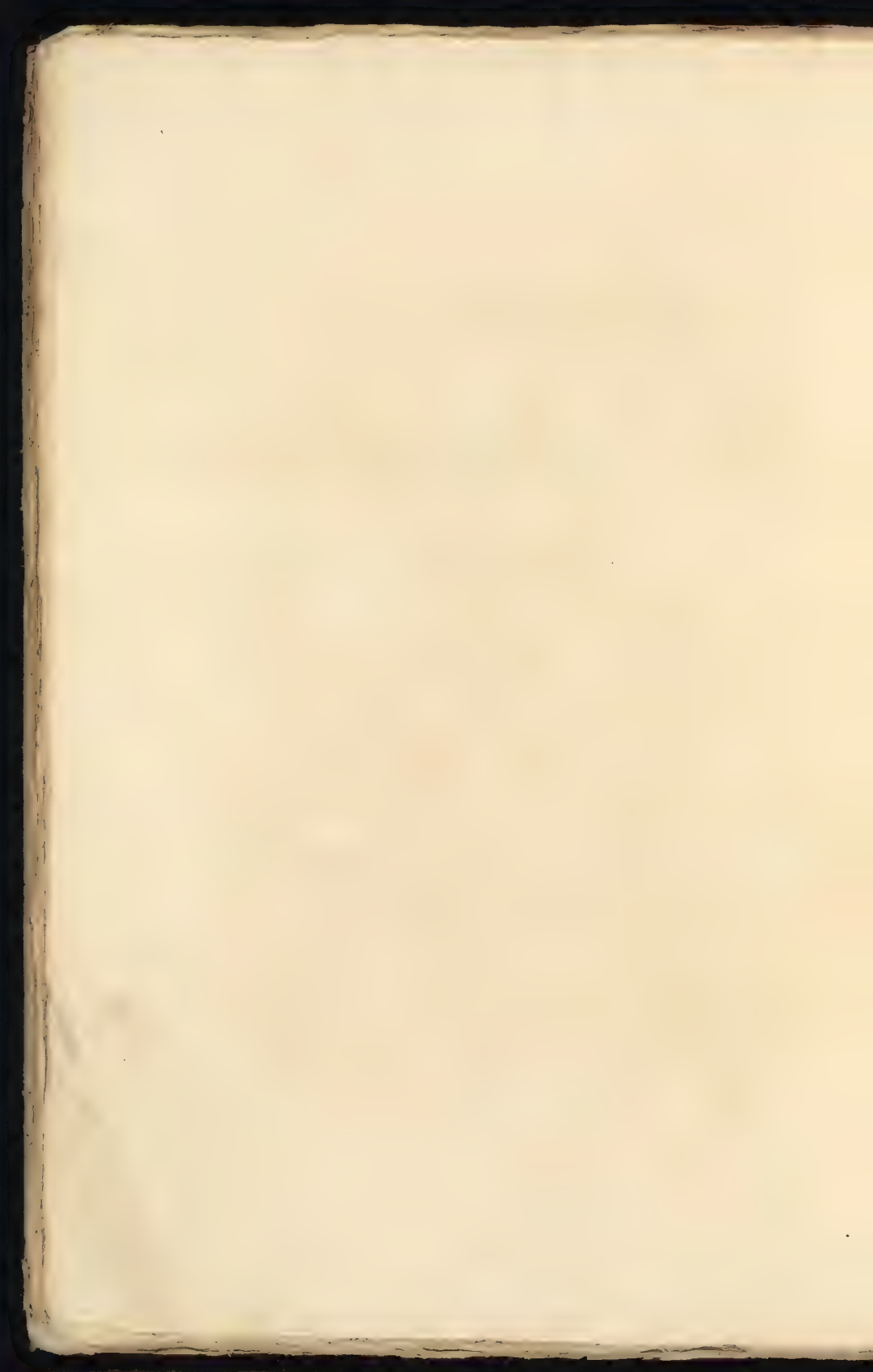


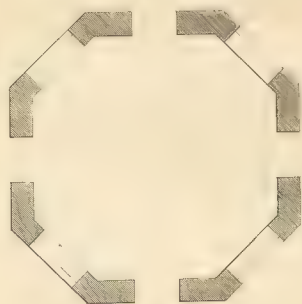
Arch



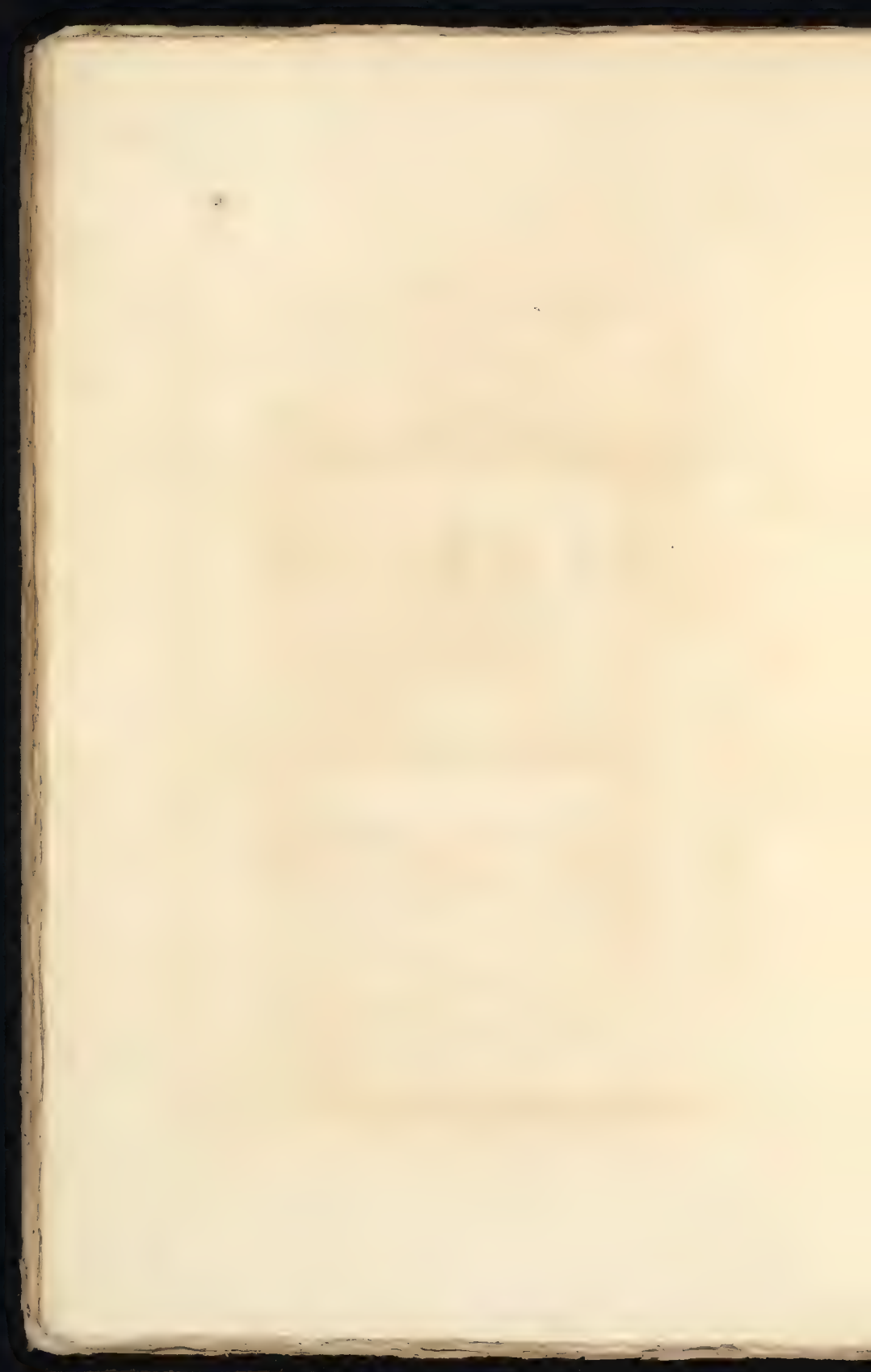
Arch at the South Entrance

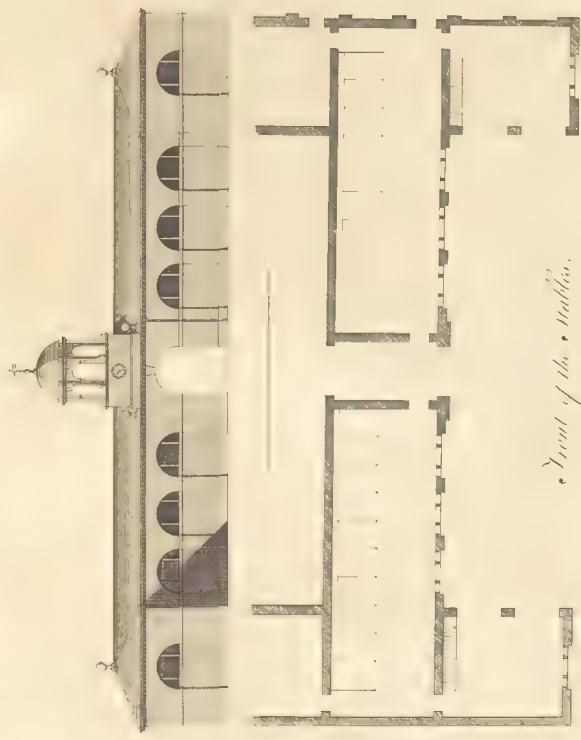
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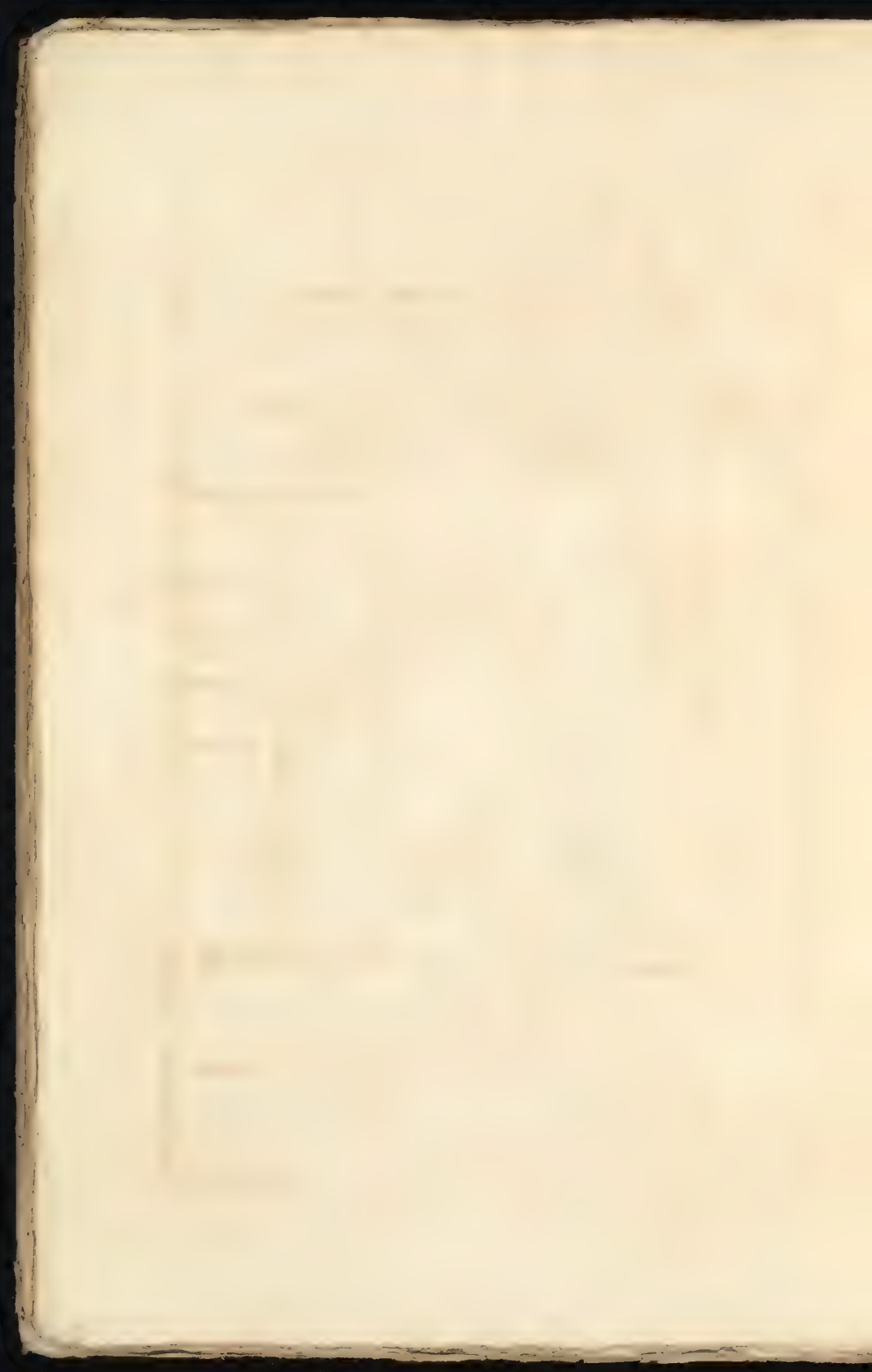
Free House

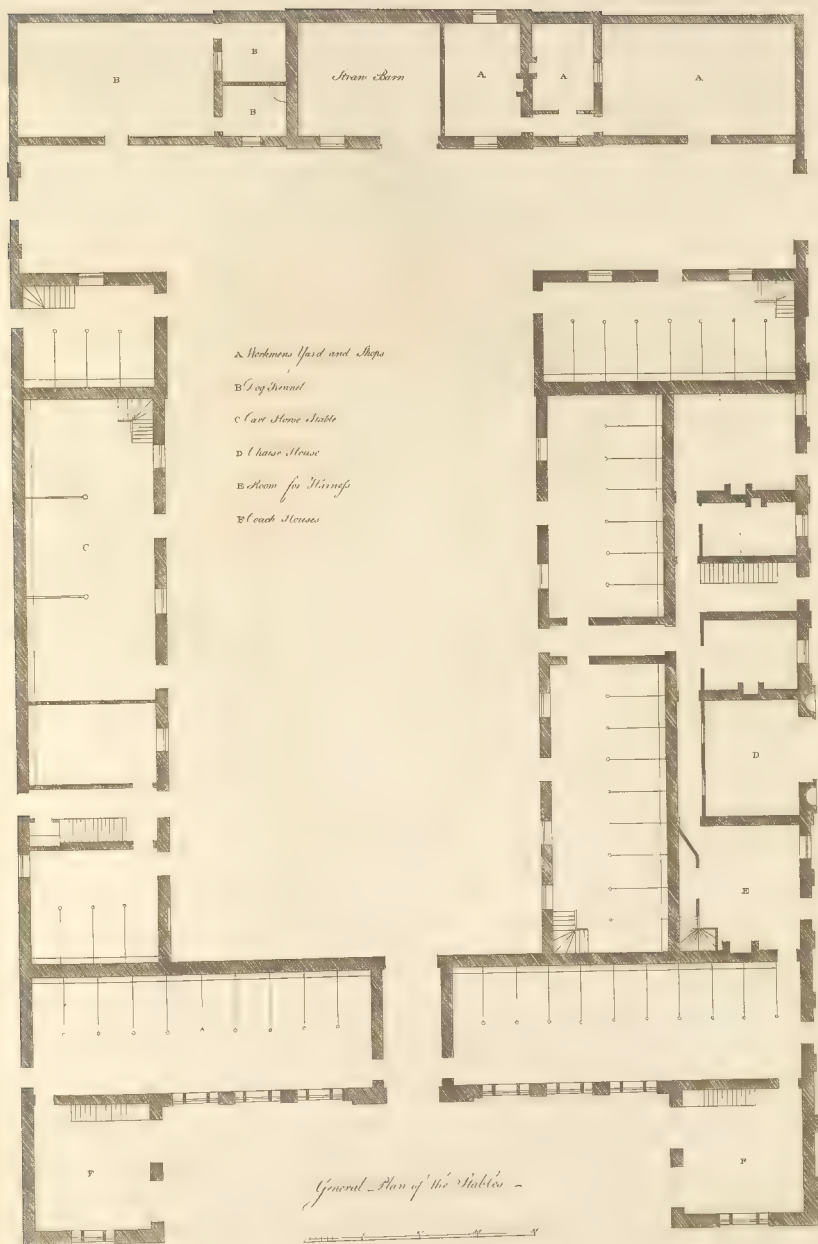


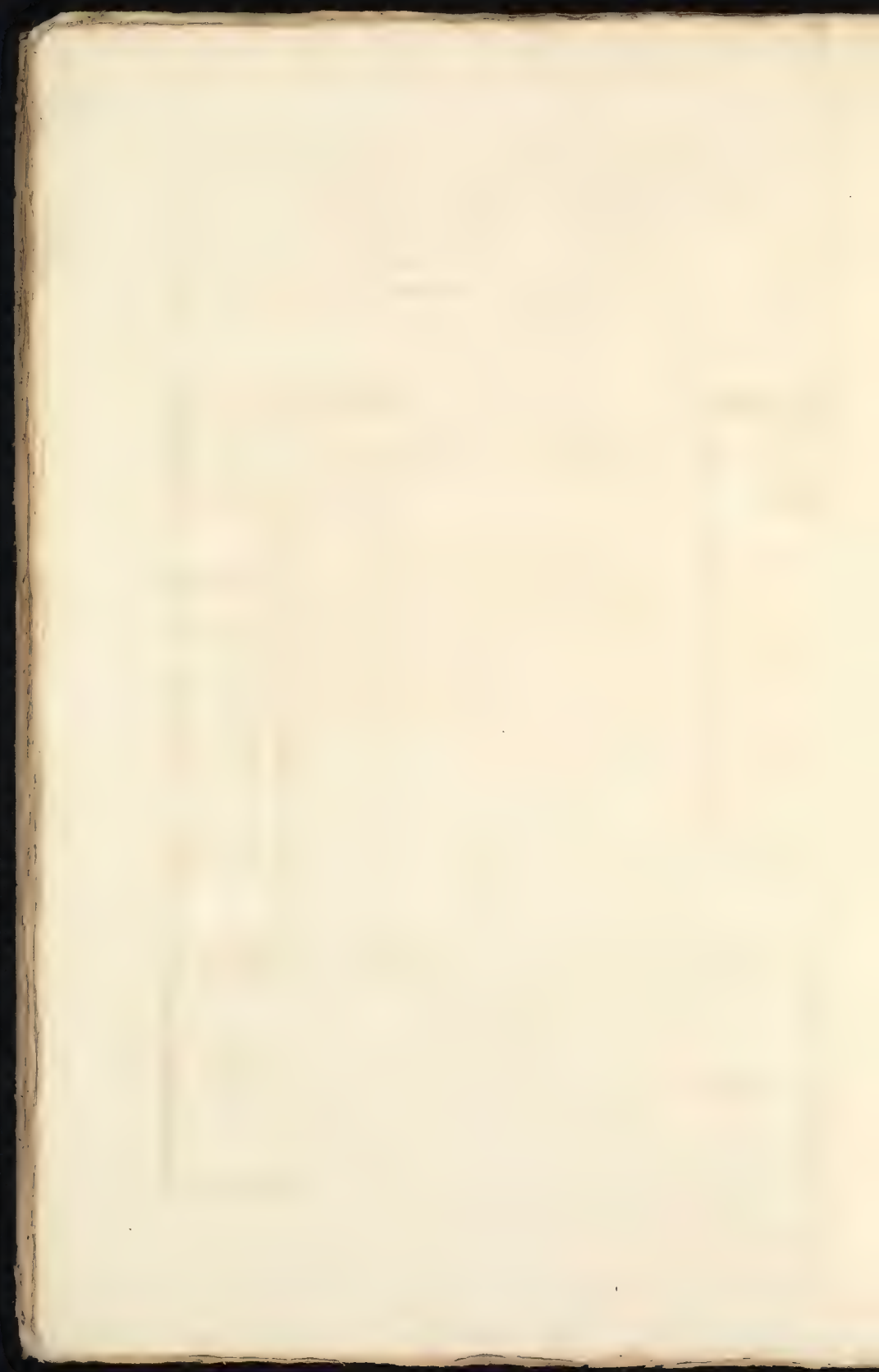


Front of the Custom House.

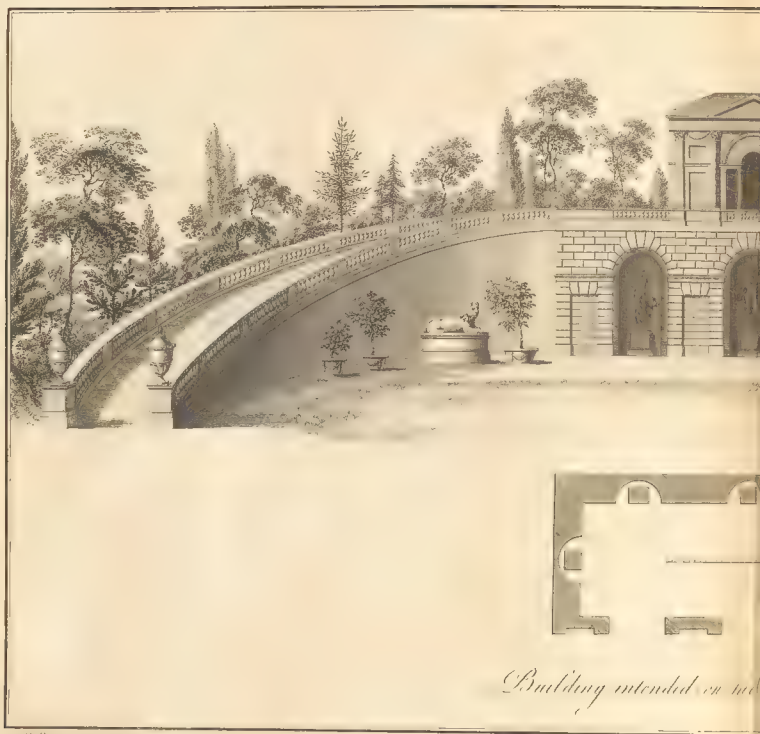
Engraved by J. Smith











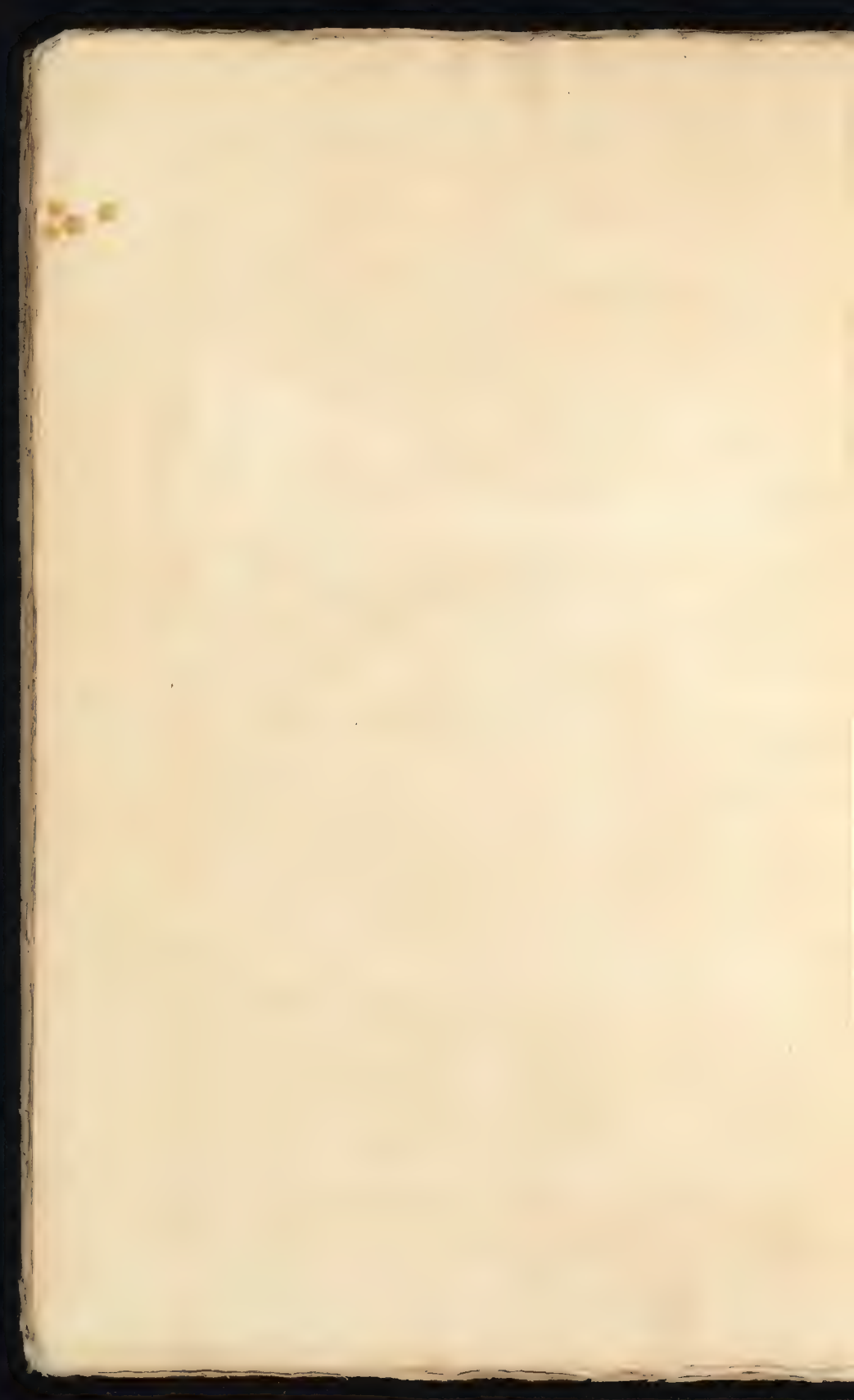
Building intended on road

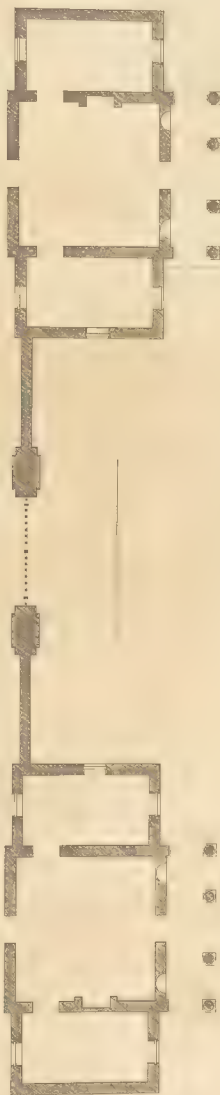
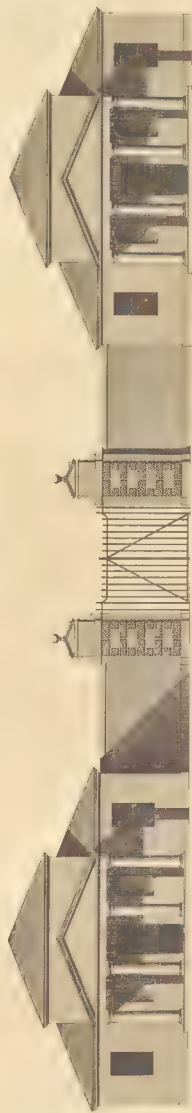
of Bathurst 1791



Chalk Cliff Church Wood.

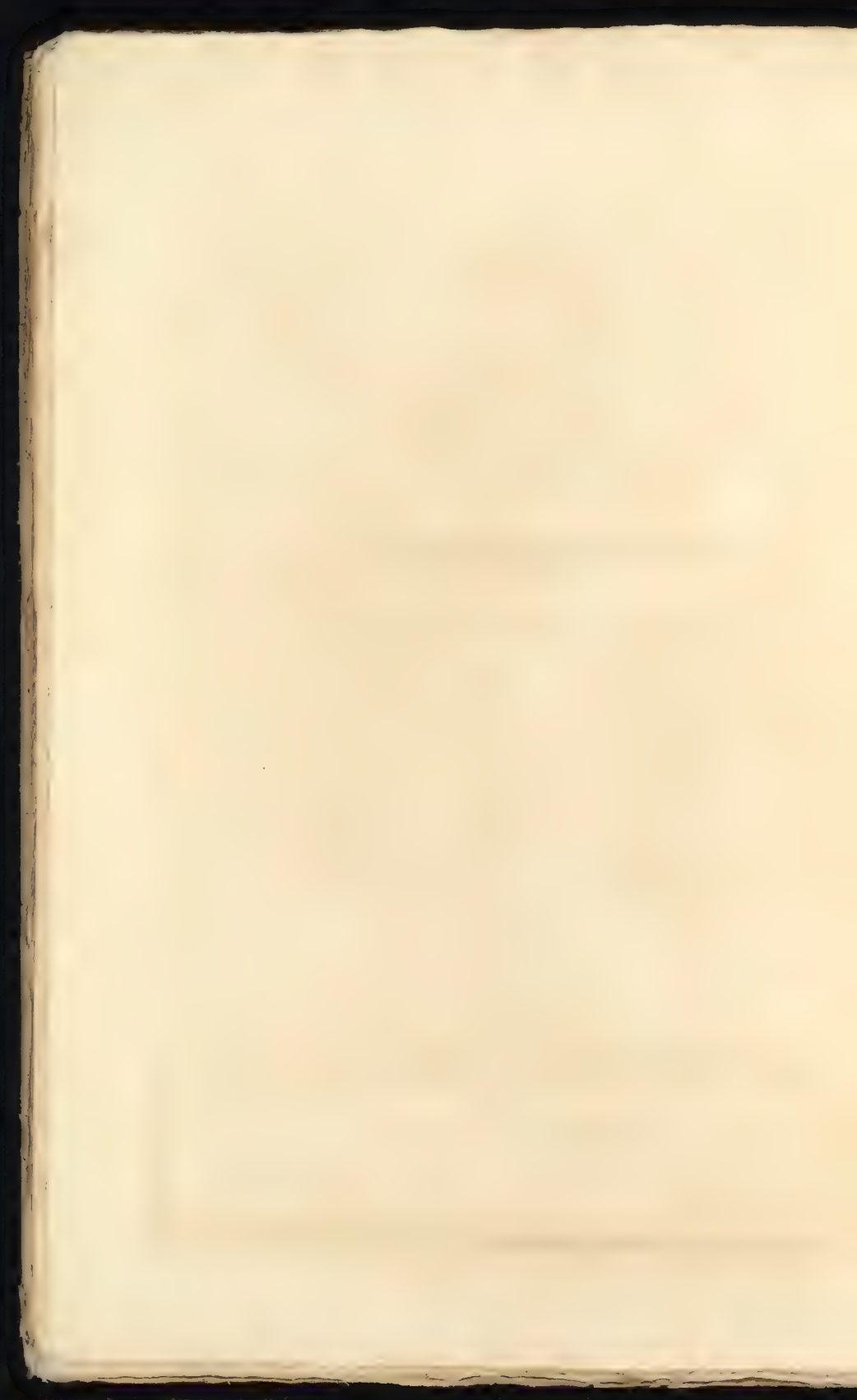
P. W. 1794

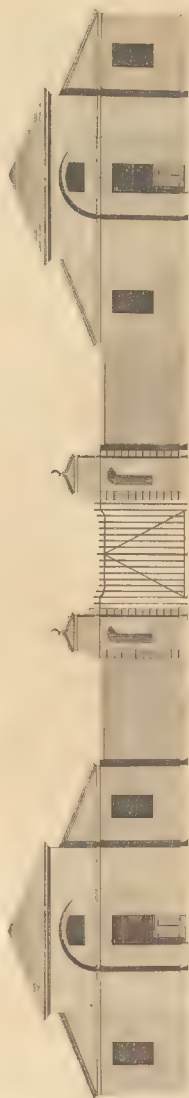




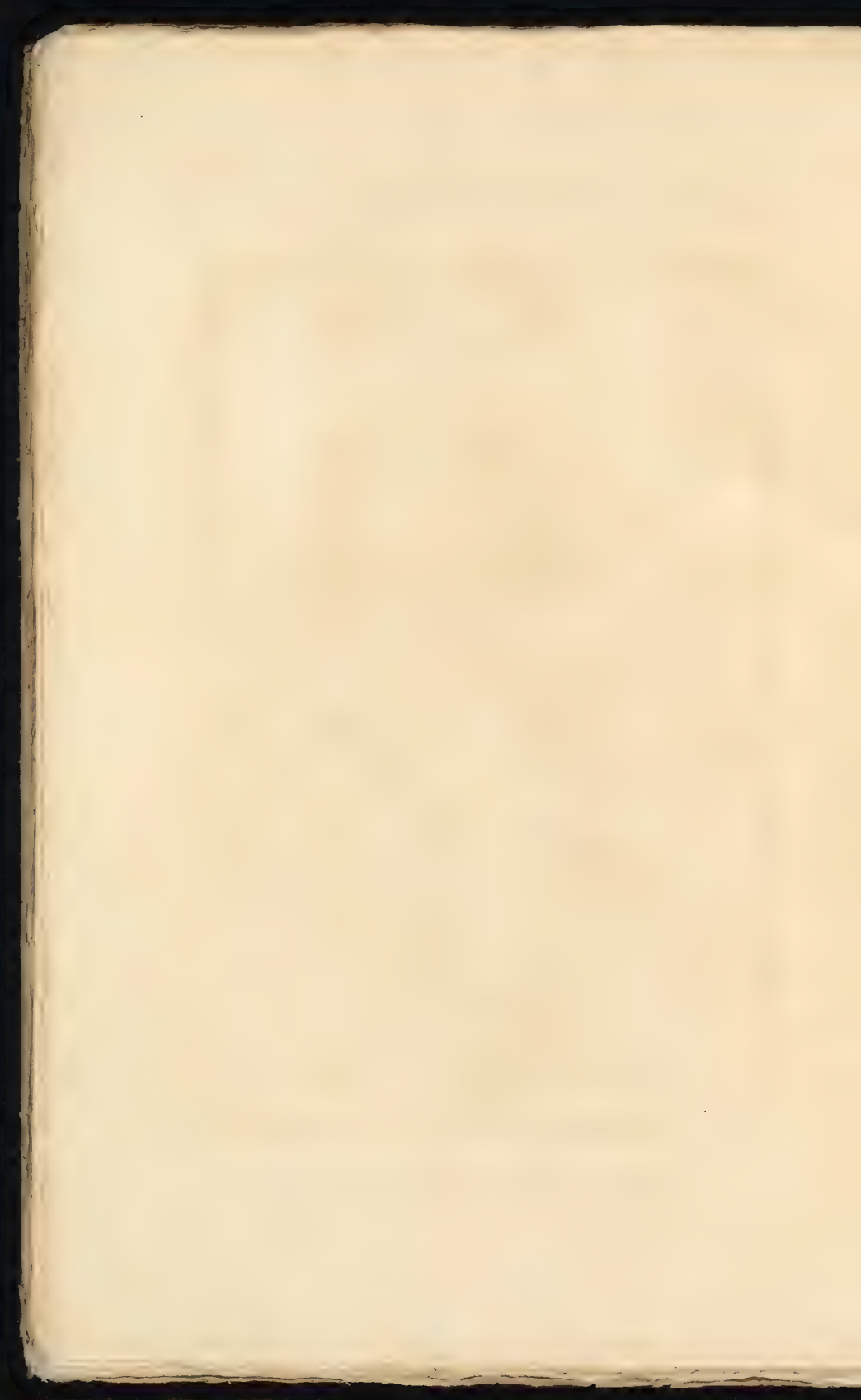
East Lodge

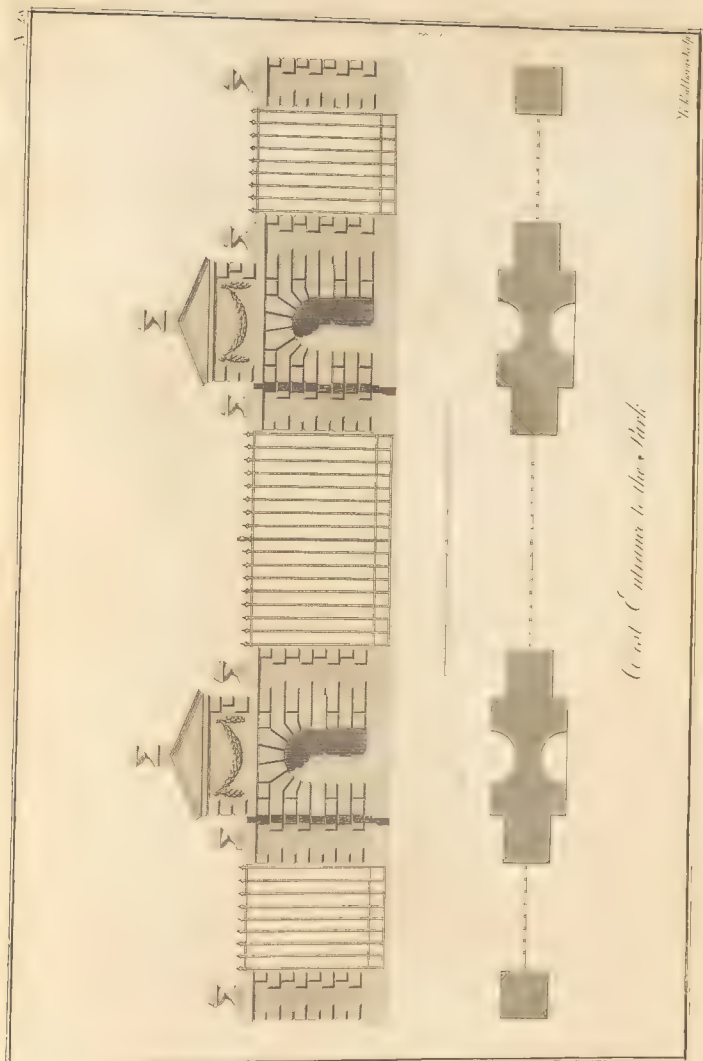
W. M. L. 1871

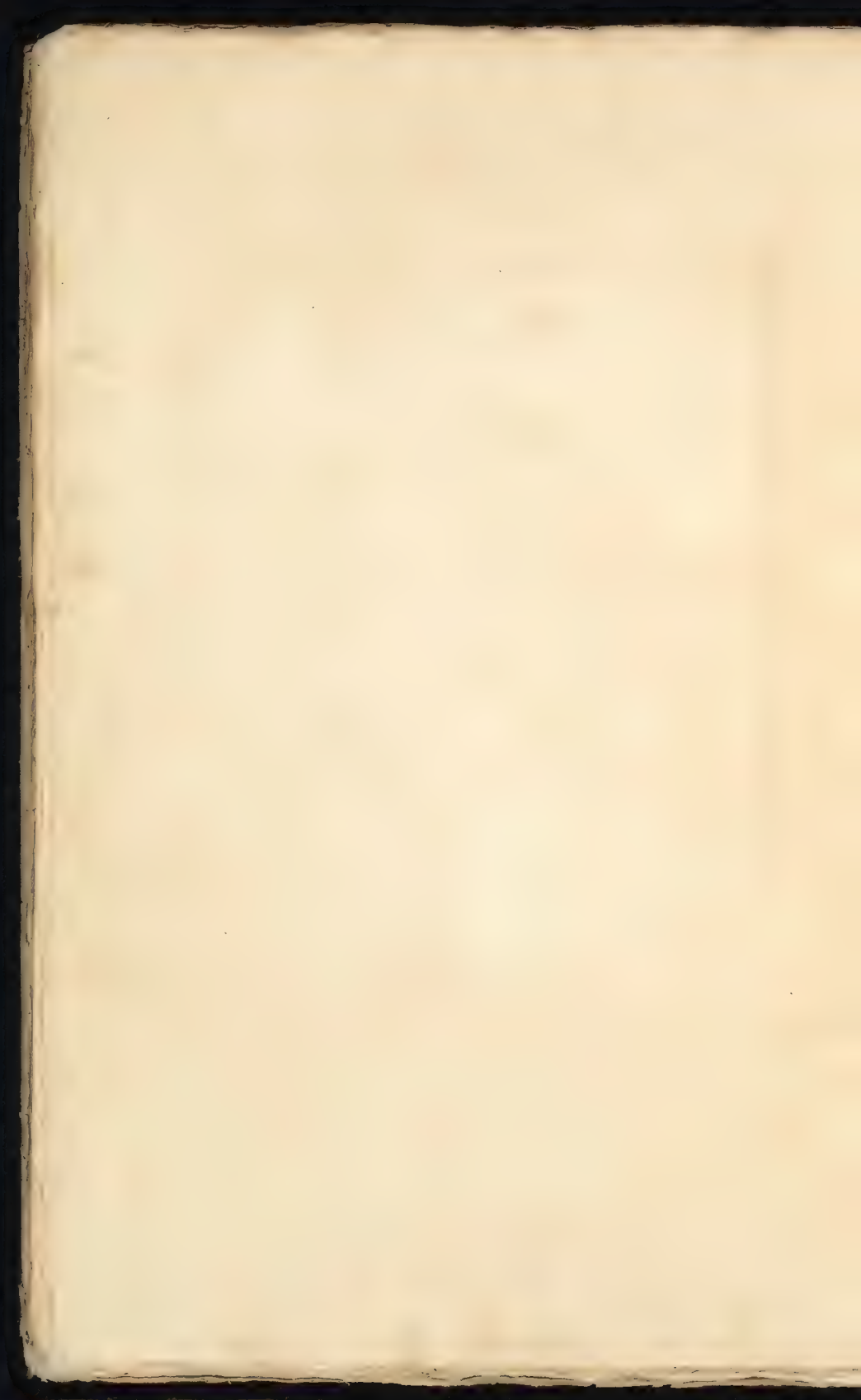




• Front of the Castle, looking west the Road







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